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BHARATA-MUNI

TRANSLATED INTO ENGLISH BY
MANOMOHAN GHOSH, M. A, Ph. D.

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THE NĀṬYAŚĀSTRA

A TREATISE ON HINDU DRAMATURGY AND HISTRIONICS

THE NAṬYAŚĀSTRA

A Treatise on Hindu Dramaturgy and Histrionics

Ascribed to

BHARATA-MUNI

Vol. I. (Chapters I-XXVII)

Completely translated for the first time from the original Sanskrit with an Introduction and Various Notes

by

MANOMOHAN GHOSH M.A., PH. D. (CAL.)

CALCUTTA
THE ROYAL ASIATIC SOCIETY OF BENGAL
1950

Dedicated

to

the memory of

those great scholars of India and the West

who by their indefatigable study and ingenious interpretation of her Religion, Philosophy, Literature and Arts, have demonstrated the high value of India's culture to the World at large and have helped her towards a reawakening and political liberation,

and

who by their discovery of the Universal aspect of this culture have made patent India's spiritual kinship with the other ancient nations of the World and have paved the way for an ultimate triumph of Internationalism.

PREFACE

The preparation of an annotated English translation of the Nāṭyaśāstra entrusted to me as early as 1944, by the Royal Asiatic Society, has been delayed for various reasons which need not be recounted here in detail. But mention must be made of one important factor of this delay, viz., the inherent difficulty of this very old text which is not yet available in a complete critical edition. From my first serious acquaintance with it in 1925 in connection with the editing of the Abhinayadarpaṇa (Calcutta, 1934) this work has always engaged my attention in the intervals of other duties. But it was only a few years ago, that I came to believe that the entire work could be translated into English. It was, however, only after making some actual progress in translation that I realised the difficulty of the task and understood to some extent at least why no complete translation of this very important text had so far not been made.

However, I considered it a duty to make strenuous efforts and proceeded patiently with the work and finished at last translating the major portion of the Nāṭyaśāstra. I am now genuinely happy to place it before the scholarly public, not because it could be done in an ideal fashion, but because it could be finished at all.

In handling a difficult old text like this it it natural that one has to offer conclusions and interpretations, here and there, which due to the absence of better materials cannot be placed on surer grounds. But whatever tentative assertions I have made, have been made after the most careful consideration with the expectation that they may prove helpful to others working in this field, and it may be hoped that their number has not been too many, and in a few cases where I myself had any doubt about the interpretation offered, the same has been expressly mentioned in the footnote.

The chapters on music covering a little more than one fourth of the Nāṭyaśāstra still remain to be done. These when completed will be published in the second volume. As the work on it, is progressing very slowly and it cannot be said definitely when it will be finished, it was thought advisable to publish the portion of the translation already prepared. Though the musical terms occurring in the present volume remain undefined, the absence of chapters on music where they have been discussed, will not, it is hoped, seriously interfere with the understanding of the dramaturgy and histrionics treated here.

For information regarding the plan and scope of the present work, the reader is referred to the Introduction, section I.

For the purpose of this volume, works of various scholars have been helpful to the translator and they have been mentioned

in proper places. But among them all, thė American Sanskritist Dr. G. C. O. Haas deserves to be specially mentioned; for his plan of the translation of the Daśarūpa, has been adopted in a slightly modified manner in the present work.

I am indebted to Dr. S. K. De, due to whose kindness I could utilise the unpublished portion of the Abinavabhāratī. It is also a great pleasure to acknowledge the uniform courtesy of different officers of the Society from 1947-1950, especially Dr. K.N. Bagchi, and Dr. Niharanjan Ray, the General Secretaries and Mr. S. K. Saraswati, the Librarian and Mr. Rakhahari Chatterji. the Superintendent of the office, whose patience I had to tax on different occasions in course of the publication.

I am grateful to my father-in-law Sri Kali Charan Mitra who read the original draft of the first fourteen chapters of the present work and made suggestions regarding the language, and to my esteemed friend Dr. S. N. Ray, M.A.,Ph.D. (London) formerly Head of the Department of English in the University of Dacca, for reading the proof of the first twelve formes and also for going through in Mss. the Introduction and for making welcome suggestions.

I wish to mention here very gratefully the debt I owe to Dr. Kalidas Nag in connexion with the preparation and the publication of this work. But for his suggestion to undertake this work it might not have reached at all the stage of publication.

Last but not the least it becomes my most cheerful duty to express my gratitude to Prof. Suniti Kumar Chatterji, who has also helped me otherwise in connexion with this work. This help and his constant encouragement have rendered this work less arduous than it might otherwise have been.

I should here also apologise to the readers for the many misprints that have crept into the volume. They are requested to make kindly, the necessary corrections pointed out in the corrigenda.

25th November, 1950 *The Translator*

ABBREVIATIONS AND SYMBOLS

a.	... The first hemistich of a verse.
Abhi.	... Bhāsa's Abhiṣekanāṭaka.
AD.	... Nandikeśvara's Abhinayadarpaṇa.
A. dy.	... Arthadyotanikā, Rāghavabhaṭṭa's commentary on the Śakuntalā.
Ag., Abhinava	... Abhinavagupta or his commentary of the Nāṭyaśāstra.
AMg.	... Ardhamāgadhī.
Avi.	... Bhāsa's Avimāraka.
AŚ.	... Kauṭilya's Arthaśāstra (ed. Jolly).
AŚ. notes.	... Kauṭilya's Arthaśāstra (ed. Jolly). Vol. II.
B.	... Baroda ed. of the Nāṭyaśāstra.
b.	... The second hemistich of a verse.
Bāla.	... Bhāsa's Bālacarita.
Bhāmaha.	... Bhāmaha's Kāvyâlaṃkāra.
BhNC.	... Bhāsa-nāṭaka-cakra ed. by C. R. Devadhar
BhP.	... Śāradātanaya's Bhāvaprakāśana.
C.	... Chowkhamaba (Benares) edition of the Nāṭyaśāstra.
c.	... The third hemistich in a stanza.
Cāru.	... Bhāsa's Cārudatta.
CSS.	... Chandaḥ-sāra-saṃgraha.
Daṇḍin.	... Daṇḍin's Kāvyādarśa.
def.	... Definition or definitions.
De's Ms.	... The Ms. of the Abhinavagupta's commentary (Abhinavabhāratī) belonging to Dr. S. K. De.
DR.	... Dhanañjaya's Daśarūpa.
Dūtagha.	... Bhāsa's Dūtaghaṭotkaca.
Dūtavā.	... Bhāsa's Dūtavākya.
Ex.	... Example or examples.
Foundation.	... Nobel's Foundation of Indian Poetry.
G.	... J. Grosset's edition of the Nāṭyaśāstra.
GOS.	... Gaikwar's Oriental Series.
Haas.	... Haas's translation of the Daśarūpa.
I.Ant.	... Indian Antiquary.
IHQ.	... Indian Historical Quarterly.
ID., Ind. Dr.	... Sten Konow's Indische Drama.
Itihāsa.	... Hāldār's Vyākaraṇa-darśaner Itihāsa.
JDL.	... Journal of the Dept. of Letters, Calcutta University.
JK.	... Vidyālaṃkāra's Jīvanīkośa.

K.	... Kāvyamāla ed. of the Nāṭyaśāstra.
KA.	... Hemacandra's Kāvyānuśāsana.
Karṇa.	... Bhāsa's Karṇabhāra.
Kavi.	... Ramakrishna Kavi or his commentary to the ch. XVII. of tha NŚ.
KS.	... Vātsyāyana's Kāmāsūtra.
Kumāra.	... Kālidāsa's Kumārasambhava.
Kuṭṭa.	... Dāmodaragupta's Kuṭṭanīmata.
Lévi,	... Sylavain Lévi's Le Théâtre indien.
Madhyama.	... Bhāsa's Madhyamavyāyoga.
Mālati.	... Bhavabhūti's Mālatīmādhava.
Mālavi.	... Kālidāsa's Mālvikāgnimitra.
MG.	... Coomaraswamy's Mirror of Gestures.
Mṛcch.	... Śūdraka's Mṛcchakaṭika.
Mudrā.	... Viśākhadatta's Mudrārākṣasa.
Nāṭakalakṣaṇa. NL.,	... Sāgaranandin's Nāṭakalakṣaṇaratnakośa.
ND.	... Rāmacandra and Guṇacandra's Nāṭyadarpaṇa.
NIA.	... New Indo-Aryan.
Nitti-Dolci.	... Nitti-Dolci's Le Grammairiens Prakrit.
NŚ.	... Nāṭyaśāstra.
P.	... Purāṇa.
Pañc.	... Pañ carātra
Pāṇ.	... Pāṇini.
Piṅgala.	... Pāṅgala's Chandaḥsūtra.
Pischel.	... Pischel's Grammatik der Prakrit-sprachen.
Pr. P.	... Prākṛta-Paiṅgala.
Pr.	... Prātiśākhya.
Prak.	... Prakarana.
Pratimā.	... Bhāsa's Pratimā-nāṭaka.
Pratijñā.	... Bhāsa's Pratijñā-yaugandharāyaṇa.
PŚ.	... Pāṇinīya-Śikṣā.
PSM.	... Pāia-sadda-mahaṇṇavo.
R., Rām.	... Rāmāyaṇa.
Ratnā.	... Harṣa's Ratnāvalī.
ṚS.	... Kālidāsa's Ṛtusaṃhāra.
Śak.	... Kālidāsa's Abhijñānaśakuntala.
SD.	... Sāhityadarpaṇa.
SR.	... Śārṅgadeva's Saṃgītaratnākara.
Śṛ. Pr.	... Bhoja's Śṛṅgāraprakāśa.
Svapna.	... Bhāsa's Svapavāsavadattā.
tr., trans.	... translation or translated.
Uttara.	... Uttararāmacarita of Bhavabhūti.

Ūru.	... Bhāsa's Ūrubhaṅga.
Vikram.	... Kālidāsa's Vikramorvaśīya.
Winternitz.	... Winternitz's History of Indian Literature.

N.B. (a) Numerals preceding the paragraphs of the translation relate to the serial number of couplets in the original. When the same number is repeated in two consecutive paragraphs, in the first place it will indicate the first hemistich and in the second the second hemistich. Roman figures relate to the chapter of the NŚ.

(b) For the manner of referring to dramas, see under the Bhāsa-nāṭaka-cakra in the Bibliography (Original Texts).

(c) In the footnotes to the Introduction long vowels, cerebral sounds and the labial sibilant have been indicated by italics.

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I. The Present Work

1. General History of the Study

Since the West came to know of the Sanskrit literature through William Jones's translation of the Śakuntalā[1], the nature and origin of the ancient Indian theatre have always interested scholars, especially the Sanskritists, all over the world. H. H. Wilson who published in 1826 the first volume of his famous work on the subject[2] deplored that the Nāṭyaśāstra, mentioned and quoted in several commentaries and other works, had been lost for ever[3]. F. Hall who published in 1865 his edition of the Daśarūpa[4], a medieval work on the Hindu dramaturgy, did not see any Ms. of the Nāṭyaśāstra till his work had greatly advanced[5]. And for the time being he printed the relevant chapters of the Nāṭyaśāstra as an appendix to his Daśarūpa. Later on he undertook to critically edit the Ms. of the Nāṭyaśāstra he acquired ; but this venture was subsequently given up, due perhaps to an insufficiency of materials which consisted of one unique Ms. full of numerous *lacunae*.[6] But even if the work could not be brought out by Hall, his very important discovery soon helped others to trace similar Mss. elsewhere. And in 1874 Heymann, a German scholar, published on the basis of Mss. discovered up till that date a valuable article[7] on the contents of the Nāṭyaśāstra. This seems to have been instrumental in attracting competent scholars to the study of this very important text. The French Sanskritist P. Regnaud published in 1880 chapter XVII[8] and in 1884 chapter XV (in part) and the chapter XVI[9] of the Nāṭyaśāstra. This was soon followed by his publication of chapters VI and VII in 1884.[10] And J. Grosset another French scholar and a pupil of Regnaud, published later on (in 1888) chapter XXVIII[11] of the Nāṭyaśāstra which treated of the general theory of Hindu music.

[1] Sacontala, or the Fatal Ring. Translated from the original Sanskrit and Pracrita, Calcutta 1789.

[2] H. H. Wilson, Select Specimens of the Theatre of the Hindus (3 vols), Calcutta, 1826-1827. [3] Wilson, p. 37. Grosset, Introduction, p. iij.

[4] The Dasarupa by Dhananjaya (*Bibliotheca Indica*), Calcutta, 1861-1865.

[5] Grosset, Introduction, v. iij. [6] See note 5 above.

[7] Ueber Bharata's Natyasastram in Nachrichten von der Koeniglischen Gesellschaft der Wissenschaften, Goetingen 1874, pp. 86 ff. *Ref.* Grosset, Introduction p x; ID. pp 2-3.

[8] Le dix-septieme chapitre du Bharatiya-natyasastra. Annales du Musee Guimet; Tome, 1. 1880, pp. 85 ff.

[9] La metrique de Bharata, texte Sanscrit de deux chapitres du Natyasastra publie pour premier fois et suivi d'une, interpretation francaise, Annales due Musee Guimet, Tome, II, 1884, pp. 65 ff. [10] Rhetorique sanscrite, Paris, 1814.

[11] Contribution a l'etude de la musique hindou, Lyons, 1888.

But the different chapters of the work and studies on them, which were published up till 1888, though very helpful for the understanding of some aspects of the ancient Indian dramatic works cannot be said to have thrown any considerable light on the exact nature of the ancient Hindu plays, especially the manner of their production on the stage. Sylvain Lévi's Théatre indien (1890) in which he discussed comprehensively the contribution of his predecessors in the field and added to it greatly by his own researches, made unfortunately no great progress in this specific direction. Though he had access to three more or less complete Mss. of the Nāṭyaśāstra, Lévi does not seem to have made any sérious attempt to make a close study of the entire work except its chapters XVII-XX (XVIII-XXII of our text) and XXXIV. The reason for his relative indifference to the contents of the major portion (nearly nine-tenths) of the work, seem to be principally the corrupt nature of his Ms. materials, Like his predecessors, Lévi paid greater attention to the study of the literary form of the ancient Hindu plays with the difference that he utilised for the first time the relevant chapters of the Nāṭyaśāstra,[12] to check the accuracy of the statements of later writers on the subject like Dhanañjaya[13] and Viśvanātha[14] who professed their dependence on the Nāṭyaśāstra. But whatever may be the drawback of Lévi's magnificient work, it did an excellent service to the history of ancient Indian drama by focussing the attention of scholars on the great importance of the Nāṭyaśāstra. Almost simultaneously two Sanskritists in India as well as one in the West were planning its publication. In 1894 Pandits Shivadatta and Kashinath Pandurang Parab published from Bombay the original Sanskrit text of the work.[15] This was followed in 1898 by J. Grosset's[16] critical edition of its chapters I-XIV based on all the Mss. available up till that date.

Though nearly half a century has passed after the publication of Grosset's incomplete edition of the Nāṭyaśāstra, it still remains one of the best specimens of modern Western scholarship, and though in the light of the new materials available, it is possible now-a-days to improve upon his readings in a few places, Grosset's work will surely remain for a long time a landmark in the history of the study of this important text. It is a pity that this very excellent work remains unfinished. But a fact equally deplorable is that it failed to attract sufficient attention of scholars

[12] Chapters XVII-XX (XVIII-XXII of our text).

[13] The author of the Dasarupa. See above note 4.

[14] The author of the Sahityadarpana. See below.

[15] *Sri Bharatamuni-pranitam*, Natyasatram, (*Karyamala*, 42) Bombay, 1894.

[16] Treate du Bharata sur le Theatre. Texte sanscrit, Edition critique. Tome I. Partie, I. (*Annales de l'Universite de Lyons*, Fasc. 40, 1898)

interested in the subject.. Incomplete though it was, it nevertheless contained a good portion of the rules regarding the presentation of plays on the stage, and included valuable data on the origin and nature of the ancient Indian drama, but no-one seems to have subjected it to the searching study it deserved. Whoever wrote on Hindu plays after Lévi depended more on his work than on the Nāṭyaśāstra itself, even when this was available (at least in a substantial part) in a critical edition. It may very legitimately be assumed that the reasons which conspired to render the Nāṭyaśāstra rather unattractive included among other things, the difficulty of this text which was not yet illuminated by a commentary.

Discovery in the early years of the present century of a major portion of a commentary of the Nāṭyaśāstra by the Kashmirian Abhinavagupta[17] seemed to give, however, a new impetus to the study of the work. And it appeared for the time being that the Nāṭyaśāstra would yield more secrets treasured in the body of its difficult text. But the first volume of the Baroda edition of the work (ch. I-VII)[18] including Abhinava's commentary, disillusioned the expectant scholars. Apart from the question of the merit of this commentary and its relation to the available versions of the Nāṭyaśāstra, it suffered from a very faulty transmission of the text. Not only did it contain numerous *lacunae*, but quite a number of its passages were not liable to any definite interpretation due to their obviously vitiated nature. Of this latter condition the learned editor of the commentary says, 'the originals are so incorrect that a scholar friend of mine is probably justified in saying that even if Abhinavagupta descended from the Heaven and seen the Mss. he would not easily restore his original reading. It is in fact an impenetrable jungle through which a rough path now has been traced'. The textual condition of Abhinava's commentary on chapters VIII-XVIII (VIII-XX of our text) published in 1934[19] was not appreciably better.

But whatever may be the real value of the commentary, the two volumes of the Nāṭyaśāstra published from Baroda, which were avowedly to give the text supposed to have been taken by Abhinava as the basis of his work, presented also considerable new and valuable materials in the shape of variant readings collated from numerous Mss. of the text as well as from the commentary. These sometimes throw new light on the contents of Nāṭyaśāstra. A study of these together with a new and more or

[17] Dr. S. K. De seems to be the first in announcing the existence of a more or less complete Ms. of Abhinava's commentary, and in recommending its publication. See Skt. Poetics, Vol I. pp. 120-121.

[18] *Natyasastra* with the commentary of Abhinavagupta. Edited with a preface, Appendix and Index by Ramakrishna Kavi. Vol I, Baroda 1926.

[19] *Natyasastra* with the commentary of Abhinavagupta. Edited with an Introduction and Index by M. Ramakrishna Kavi. Vol. II, Baroda, 1934.

less complete (though uncritical) text of the work published from Benares in 1929[20] would, it is hoped, be considered a desideratum by persons interested in the ancient Indian drama. The present work has been the result of such a study, and in it has been given for the first time a complete annotated translation of the major portion of the Nāṭyaśāstra based on a text reconstructed by the author.[21]

2. The Basic Text

The text of the Nāṭyaśāstra as we have seen is not available in a complete critical edition, and Joanny Grosset's text (Paris-Lyons, 1898) does not go beyond ch. XIV. Hence the translator had to prepare a critical edition of the remaining chapters before taking up the translation.[22] For this he depended principally upon Ramakrishna Kavi's incomplete edition (Baroda, 1926, 1934) running up to ch. XVIII (our XX) and including Abhinava's commentary, as well as the Nirnayasagar and Chowkhamba editions (the first, Bombay 1894, and the second, Benares, 1929). As the text of the Nāṭyaśāstra has been available in two distinct recensions, selection of readings involved some difficulty. After the most careful consideration, the translator has thought it prudent to adopt readings from both the recensions, whenever such was felt necessary from the context or for the sake of coherence, and these have been mentioned in the footnotes. But no serious objection may be made against this rather unorthodox procedure, for A. A. Macdonell in his critical text of the Bṛhaddevatā (Cambridge, Mass. 1904) has actually worked in this manner, and J. Grosset too in his edition does not give unqualified preference to any racension and confesses that due to conditions peculiar to the Nāṭyaśāstra his text has 'un caractere largement éclectique' (Introduction, p. xxv) and he further says 'nous n'avions pas l'ambition chimérique de tendre a la reconstitution du *Bharata primitif*......(*loc. cit.*). Conditions do not seem to have chaged much since then.

[20] *Sri*-Bharatmuni-pra*n*itam Na*ta*yasastram. (*Kashi-Sanskrit Series*), Benares, 1929.

[21] This edition will be published later on. The following chapters of the NS. have been translated into French: ch XIV and XV (our XV and XVI) *Vagabhinaya* by P. Regnaud in his Metrique du Bharata; see note 8 above, ch. XVII (our XVIII) *Ihasavidhana* by Luigia Nitti-Dolci in her Les Grammairiens Prakrit. This has been partially (1-24) translated into English by the present writer in his Date of the Bharata-Na*t*yasasrra, See JDL, 1930, pp. 73f. Chapter XXVIII by J. Grosset in his Contribution a l'etude de la musique hindou; see note 10 above. Besides these, ch, XXVIII by B. Breoler in his Grund-elemente der alt-indischen Musik nach dem Bharatiya-na*t*ya-*s*astra. Bonn. 1922, and ch. IV by B. V. N. Naidu, P. S. Naidu and O. V. R. Pantlu in the *Tand*avalaksa*n*am, Madras, 1936 and chapters I-III translated into Bengali by the late Pandit Asokenath Bhattacharyya in the Vasumati, 1352 B S.

3. Translation

Though the translation has been made literal as far as possible except that the stock words and phrases introduced to fill up incomplete lines have been mostly omitted, it has been found necessary to add a number of of explanatory words [enclosed in rectangular brackets] in order to bring out properly the exact meaning of the condensed Sanskrit original. Technical terms have often been repeated (within curved brackets) in the translation in their basic form, especially where they are explained or defined. In cases where the technical terms could not be literally rendered into English they were treated in two different ways : (1) they were given in romanised form with initial capital letters e.g. Bhāṇa and Vīthī (XX. 107-108, 112-113), Nyāya (XXII. 17-18) etc. (2) Words given as translation have been adopted with a view to indicating as far as possible the exact significance of the original, e.g. State (*bhāva*) Sentiment (*rasa*), VI. 33-34. Discovery (*prāpti*), Persuasion (*siddhi*), Parallelism (*udāharaṇa*) (XVII. 1), Prominant Point (*bindu*), Plot (*vastu*) (XX.15) etc : Lest these should be taken in their usual English sense they are distinguished by initial capital letters. Constantly occuring optative verbal forms have been mostly ignored. Such verbs as *kuryāt* and *bhavet* etc, have frequently been rendered by simple 'is' or a similar indicative form. And nouns used in singular number for the sake of metre have been silently rendered by those in plural number and *vice versa*, when such was considered necessary from the context.

4. Notes to the Traslation

Notes added to this volumes fall generally into three categories. (a) *Text-critical.* As the basic text is not going to be published immediately, it has been considered necessary to record variant readings. For obvious reasons variants which in the author's opinion are less important have not been generally recorded. (b) *Explanatory.* These include among other things references to different works on allied subjects and occasional short extracts from the same. Abhinavagupta's commentary naturally occupies a prominent place among such works, and it has very often been quoted and referred to. But this does not mean that the worth of this work should be unduly exaggerated.[1] (c) *Materials for Comparative Study.* A very old text like the Nāṭyaśāstra not illuminated by anything like a complete and lucid commentary, should naturally be studied in comparison with works treating similar topics directly or indirectly. Hence such materials have been carefully collated as far as the resources at the author's disposal permitted.

1. See M. Ghosh, "The NS. and the Abhinavabharati" in IHQ vol. X, 1934, pp. 161ff.

But even when supplied with these notes, readers of this translation may have some difficulty in reconstructing from the work written in a diffuse manner the picture of the ancient Indian drama in its theatrical as well as literary form, as it existed in the hoary antiquity. To give them some help the theory and practice of the ancient Hindu drama has been briefly discussed below together with other relevant matters.

II. The Ancient Indian Theory of Drama

1. The Meaning of Natya

The word "Nāṭya" has often been translated as 'drama' and the plays of ancient India have indeed some points of similarity with those of the Greeks. But on a closer examination of the technique of their production as described in the Nāṭyaśāstra, the Hindu dramas represented by the available specimens, will appear to be considerably different. Unless this important fact is borne in mind any discussion on the subject is liable to create a wrong impression. As early as 1890 Sylvain Lévi (pp. 423-424) noticed that Indian Nāṭya differed from the Greek drama from which the Westerners derived their early conception of the art. Though it is not possible to agree with Lévi on all points about the various aspects of this difference and the causes which he attributed to them, no one can possibly have any serious objection against his finding that, "Le *nāṭaka* par se nature autant que par son nom se rapproache de la dance scenique ; le *drame* est l'action meme" (*loc. cit*). Lévi however did not for reasons stated above fully utilize in this connection the Nāṭyaśāstra which contains ample materials for clarifying his conclusion.

The essential nature of the (Nāṭya) derived from its etymology cannot by any means be called fanciful. For in the Harivaṃśa[1] (c. 200 A.C) we meet with an expression like *nāṭakaṃ nanṛtuḥ* (they danced a play) and the Karpūramañjarī[2] (c. 1000 A. C.) has an expression like *saṭṭaaṃ naccidavvaṃ* (a Saṭṭaka is to be danced or acted).

The terms like *rūpaka* or *rūpa* (representation) and *prekṣā* (spectacle), all denoting dramatic works, also characterise the Hindu dramas and show their difference from the drama of the Greeks who laid emphasis on action and not on the spectacle. Of the six parts of the tragedy, the most typical of the Greek dramatic productions, Aristotle puts emphasis on the fable or the plot and considers decoration to be unimportant. On this point the philosopher says :

"Terror and pity may be raised by decoration—the mere spectacle; but they may also arise from the circumstance of the action itself, which is far

[1] Viṣṇuparvan, Ch. 93. Sl. 28, [2] Ed. M. Ghosh, p. 80.

preferable and shows a superior poet, For the fable should be so constructed that without the assistance of the sight its incidents may excite horror and commisseration in those who hear them only; * * * * But to produce this effect by means of the decoration discovers want of art in the poet; who must also be supplied with an expensive apparatus" (II. XIII).[3]

But in case of the Hindu dramas the decoration (i. e. the costumes and make-up) mostly plays an important part. Equally with five other elements such as gestures and postures (*āṅgika*), words (*vācika*), the representation of the Temperament (*sattva*), it gives the Nāṭya its characteristic form. But in the theatre of the Greeks, it was not the case. In the performance of the tragedies, for example, they did not care much for the spectcale, if the declamation was properly made. For Aristotle himself says that, "the power of tragedy is felt without representation and actors" (II. III).[4]

Another peculiarity of the Hindu dramas was their general dependence on dance (*nṛtya*), song (*gīta*), and instrumental music (*vādya*). Though the chorus of the Greek tragedy introduced in it some sort of dance and songs, the function of these elements seem to have been considerably different in the Hindu drama. The ancient Indian play was produced through words, gestures, postures, costumes, make-up, songs and dances of actors, and the instrumental music was played during the performance whenever necessary. But these different elements did not play an equal part in all the plays or different types of play. According as the emphasis was to be put on words, music, or dance, a play or its individual part partook of the nature of what the moderns would call 'drama', 'opera', 'ballet' or 'dramatic spectacle'[5]. Due to this nature the Hindu dramas which connected themselves in many ways with song, dance and instrumental music, had a literary form which was to some extent different from that of the ancient Greeks. But it was not so much due to this literary form as to the technique of their production on the stage that the Hindu dramas received their special character.

After forming a general idea of this Nāṭya, from the various terms used to denote it, one should enquire what the ancient Indian theorists exactly meant by the term (Nāṭya) or what they regarded as being the essence of the dramatic art as opposed to the arts of poetry, fiction or painting. To satisfy, our curiosity on this point the Nāṭyaśāstra gives us the following passage which may pass for a definition of the Nāṭya.

"A mimicry of the exploits of gods, the Asuras, kings as well as of householders in this world, is called drama" (I. 120).

[3] Poetics (Everymans Library), p. 27. [4] *Ibid.* p. 17.

[5] H.H. Wilson, On the Dramatic System of the Hindus, Calcutta, 1827, pp. 16,20.

This description seems to fall in a line with Cicero's view that "drama is a copy of life, a mirror of custom, a reflection of truth". In this statement Cicero evidently takes his cue from Aristotle who considered that the art in general consisted of imitation (*mimesis*). But this does not help us very much to ascertain the nature of drama as an example of 'imitation'. For the Greek philosopher nowhere defines this very essentially important term. So when he declares that "epic poetry, tragedy, comedy, dythrambics as also for the most part the music of the flute and of the lyre all these are in the most general view of them imitations"[6], one can at best guess how drama imitates. There seems to be no such difficulty about understanding the view of the Hindu theorists. The Nāṭyaśāstra lays down very elaborate rules as to how the drama is to make mimicry of the exploits of men and their divine or semi-divine counterparts. It is due to rules of representation that the Hindu drama has been called by the later theorists 'a poem to be seen' (SD. 270-271). By this term epic or narrative poetry and fiction etc. are at once distinguished from drama which is preminently a spectacle including a mimicry of activities of mortals, gods or demigods. It may now be asked what exactly was meant by the word mimicry (*anukaraṇa*) used by the Indian theorists. Did this mean a perfect reproduction of the reality? For an answer to this question we are to look into the conventions of the Hindu drama.

2. The Dramatic Conventions

That the Hindu theorists turned their attention very early to the problem of dramatic representation and enquired about the exact place of realism or its absence in connection with the production of a play, is to be seen clearly from their very sensible division of the technical practice into "realistic" (*lokadharami*, lit. popular) and "conventional" (*nāṭyadharmi*, lit. theatrical". By the realistic practice, the Nāṭyaśāstra (XIV. 62-76; XXIII. 187-188) means the reproduction of the natural behaviour of men and women on the stage as well as the cases of other natural presentation. But from the very elaborate treatment of the various conventions regarding the use of dance, songs, gestures and speeches etc. by different characters it is obvious that the tradition of the ancient Hindu theatre recognised very early the simple truth that the real art to deserve the name, is bound to allow to itself a certain degree of artificiality which receives its recognition through many conventions. One very patent example of this conventional practice on the stage, is speeches uttered 'aside' or as soliloquy. The advocates of extreme realism may find fault with these as unnatural, and the accusation cannot be denied, but on closer examination of circumstances connected with the construction of a play as well as its production on the stage, it will be found that if the spectators are to demand realism very

[6] Poetics, p. 5.

rigidly then no theatrical performence of any value, may be possible. Neither the Hindus nor the Greeks ran after this kind of absurdity. Critics of ancient Indian dramas will do well to remember this and to take care to understand the scope and necessity of various conventions relating to the production, so that they may better appreciate the art of great play-wrights like Bhāsa, Kālidāsa, Śūdraka and Viśākhadatta.

3. Time and place in Drama

Hindu playwrights, unlike the majority of Greek tragedians, did never make any attempt to restrict the fictional action to a length of time roughly similar to that taken up by the production of a drama on the stage. In developing plots they had not much restriction on the length of time, provided that individual Acts were to include incidents that could take place in course of a single day, and nothing could be put in there to interrupt the routine duties such as saying prayers or taking meals (XX 23), and the lapse of time between two Acts, which might be a month or a year (but never more than a year)[7] was to be indicated by an Introductory Scene (*praveśaka*) preceding the last one (XX. 27-28).

Similarly there was almost no restriction about the locality to which individual Actors, and gods in their human roles were to be assigned, except that the human characters were always to be placed in India i.e. Bhāratavarṣa (XX. 97).

4. The Unity of Impression

In spite of having no rules restricting the time and place relating to different incidents included in the plot of a drama, the playwright had to be careful about the unity of impression which it was calculated to produce. For this purpose the Nāṭyaśāstra seems to have the following devices :

The Germ (*bija*) of the play as well as its Prominent Point (*bindu*) was always to relate to every Act of the play and the Hero was sometimes to appear in every Act or to be mentioned there (XX. 15, 30).

An Act was not to present too many incidents (XX.24), and such subsidiary events as might affect the unity of impression on their being directly presented, were merely to be reported in an Introductory Scene. Besides this, short Explanatory Scenes were sometimes put in before an Act to clarify the events occuring in it (XXI). 106-111. All these, not only helped the play to produce an unity of impression but also imparted to its plot a rapidity of movement which is essential for any kind of successful dramatic presentation.

5. Criticism of Drama

Indians from very early times considered plays to be essentially 'spectacle' (*prekṣā*) or 'things' to be visualised ; hence persons attending

[7] Bhavabhuti however violates the rule in his Uttara. in letting many years pass between Acts I and II.

the performance of a play were always referred to (XXVII. 48-57) as 'spectators' or 'observers' (*prekṣaka*)[8] and never as audience (*śrotṛ*), although there was always the speech element in it, which was a thing to be heard. This disposes of the question of judging the value of a drama except in connection with its production on the stage This importance of the representational aspect of a play has possibly behind it an historical reason. Though in historical times we find written dramas produced on the stage, this was probably not the case in very early times, and the dialogues which contribute an important part of the drama were often improvised on the stage by the actors[9], and this practice seems to have continued in certain classes of folk-plays till the late medieval times[10]. Hence the drama naturally continued to be looked upon by Indians as spectacles even after great playwright creators like Bhāsa, Kālidāsa, Śūdraka, and Bhavabhūti had written their dramas which in spite of their traditional form were literary master-pieces.

Now, dramas being essentially things to be visualised, their judgement should properly rest with the people called upon to witness them. This was not only the ancient Hindu view, even the modern producers, in spite of their enlisting the service of professional (dramatic) critics, depend actually on the opinion of the common people who attend their performance.

The judgement of the drama which is to depend on spectators has been clearly explained in the theory of the Success discussed in the Nāṭyaśāstra (XXVII). In this connection one must remember the medley of persons who usually assemble to witness a dramatic performance and what varying tastes and inclinations they might possess. For, this may give us some guidance as to what value should be put on their judgement which appear to have no chance of unity. In laying down the characteristics of a drama the Nāṭyaśāstra has the following : "This (the Nāṭya) teaches duty to those bent on doing their duty, love to those who are eager for its fulfilment, and it chastises those who are ill-bread or unruly, promotes self-restraint in those who are disciplined, gives courage to cowards, energy to heroic persons, enlightens men of poor intellect and gives wisdom to the learned. This gives diversion to kings, firmness [of mind] to persons afflicted with sorrow, and [hints of acquiring] wealth to those who are for earning it, and it brings composure to persons agitated in mind. The drama as I

[8] *Preksa* occurring in *NS.* III. 99. seems to be the same as 'pekkha' mentioned in Pali *Brahamajalasutta* See Levi. II. p. 54. [9] Winternitz, Vol.I. pp. 101-102.

[10] The *Krsna*kirtana, a collection of Middle Bengali songs on *Krsna* and *Radha*'s love-affairs, seems to have been the musical framework of a drama. We saw in our early boyhood that extemporised dialogues were a special feature of the old type Bengali *Yatras*. These have totally disappeared now under the influence of modern theatre which depend on thoroughly written plays.

have devised, is a mimicry of actions and conducts of people, which is rich in various emotions and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all" (I.108-112).

It may be objected against the foregoing passage that no one play can possibly please all the different types of people. But to take this view of a dramatic performance, is to deny its principal character as a social amusement. For, the love of spectacle is inherent in all normal people and this being so, every one will enjoy a play whatever be its theme, unless it is to contain anything which is anti-social in character. The remarks of the author of the Nāṭyaśāstra quoted above on the varied profits the spectators will reap from witnessing a performance, merely shows in what diverse ways different types of plays have their special appeal to the multitudinous spectators. And his very detailed treatment of this point, is for the sake of suggesting what various aspects a drama or its performance may have for the spectators. This manysidedness of an ideal drama has been very aptly summed up by Kālidāsa who says, "The drama, is to provide satisfaction in one [place] to people who may differ a great deal as regards their tastes" (Mālavi. I.4). It is by way of exemplifying the tastes of such persons of different category that the Nāṭyaśāstra says :

"Young people are pleased to see [the presentation of] love, the learned a reference to some [religious or philosophical] doctrine, the seekers after money topics of wealth, and the passionless in topics of liberation.

Heroic persons are always pleased in the Odious and the Terrible Sentiments, personal combats and battles, and the old people in Purāṇic legends, and tales of virtue. And common women, children and uncultured persons are always delighted with the Comic Sentiment and remarkable Costumes and Make-up" (XXV. 59-61).

These varying tastes of individual spectators were taken into consideration by the author of the Nāṭyaśāstra when he formulated his theory of the Success. The Success in dramatic performance was in his opinion of two kinds, divine (*daivikī*) and human (*mānuṣī*) (XXVII. 2). Of these two, the divine Success seems to be related to the deeper aspects of a play and came from spectators of a superior order i.e. persons possessed of culture and education (XXVII. 16-17), and the human Success related to its superficial aspects and came from the average spectators who were ordinary human beings. It is from these latter, who are liable to give expression to their enjoyment or disapproval in the clearest and the most energetic manner, that tumultuous applause and similar other acts proceeded (XXVII. 3, 8-18, 13-14), while the spectators of the superior order gave their appreciation of the deeper and the more subtle aspects of a play (XXVII, 5, 6, 12, 16-17). During the medieval times the approval of the spectators of the latter kind came to be considered appreciation *par*

excellence and pre-occupied the experts or learned critics. They analysed its process in every detail with the greatest possible care in their zealous adherence of Bharata's theory of Sentiment (*rasa*) built upon what may be called a psychological basis.

But in spite of this later development of this aspect of dramatic criticism it never became the preserve of specalists or scholars. Critics never forgot that the drama was basically a social amusment and as such depended a gr eat deal for its success on the average spectator. Even the Nāṭyaśāstra has more than once very clearly said that the ultimate court of appeal concerning the dramatic practice was the people (XX. 125-126). Hence a fixed set of rules, be it of the Nāṭyaveda or the Nāṭyaśāstra was never considered enough for regulating the criticism of a performance. This seems to be the reason why special Assessors appointed to judge the different kinds of action occurring in a play (XXVI. 65-69), decided in co-operation with the select spectators, who among the contestants deserved to be rewarded.

6. The Four Aspects of Drama.

Though the Hindu plays are usually referred to as 'drama' all the ten varieties of play (*rūpa*) described in the Nāṭyaśāstra are not strictly speaking dramas in the modern sense. Due to the peculiar technique of their construction and production they would partially at least partake of the nature of pure drama, opera, ballet or merely dramatic spectacle. To understand this technique one must have knowledge of the Styles (*vṛtti*) of dramatic production described in the Nāṭyaśāstra (XXII). These being four in number are as follows : the Verbal (*bhāratī*), the Grand (*sāttvatī*), the Energetic (*ārabhaṭī*) and the Graceful (*kaiśikī*). The theatrical presentation which is characterised by a preponderating use of speech (in Skt.) and in which male characters are excusively to be employed, is said to be in the Verbal Style (XXII. 25ff.). This is applicable mainly in the evocation of the Pathetic and the Mervellous Sentiments. The presentation which depends for its effect on various gestures and speeches, display of strength as well as acts showing the rise of the spirits, is considered to be in the Grand Style (XXII. 38 ff). This is applicable to the Heroic, the Marvellous and the Furious Sentiments. The Style which includes the presentation of a bold person speaking many words, practising deception, falsehood and bragging and of falling down, jumping, crossing over, doing deeds of magic and conjuration etc, is called the Energetic one. This is applicable to the Terrible, the Odious and the Furious Sentiments (XXII. 55ff). The presentation which is specially interesting on account of charming costumes worn mostly by female characters and in which many kinds of dancing and singing are included, and the themes acted ralate to the practice of love and its

enjoyment, is said to constitute the Graceful Style (XXII. 47ff). It is proper to the Erotic and the Comic Sentiments.

From a careful examination of the foregoing descriptions one will see that the Styles, excepting the Graceful, are not mutually quite exclusive in their application. On analysing the description of different types of play given in the Nāṭyaśāstra it will be found that the Nāṭaka, the Prakaraṇa. the Samavakāra and the Īhāmṛga may include all the Styles in their presentation, while the Ḍima, the Vyāyoga, the Prahasana, the Utsṛṣṭikāṅka, the Bhāṇa and the Vīthī, only some of these (XX. 88, 96). Hence one may call into question the soundness of the fourfold theoretical division of the Styles of presentation. But logically defective though this division may appear, it helps one greatly to understand the prevailing character of the performance of a play as it adopts one or more of the Styles, and gives prominence to one or the other. It is a variation of emphasis on these, which is responsible for giving a play the character of a drama (including a dramatic spectacle), an opera or a ballet, Considered from this standpoint, dramas or dramatic spectacles like the Nāṭaka, the Prakaraṇa, the Samavakāra and the Īhāmṛga may, in their individual Acts, betray the characteristics of an opera or a ballet. The Prahasana, an one Act drama to be presented with attractive costumes and dance, may however to some extent, partake of the nature of a ballet. The Ḍima, the Vīthī, the Bhāṇa, ihe Vyāyoga and the Utsṛṣṭikāṅka are simple dramas devoid of dance and colourful costumes.

III. Literary Structure of the Drama :

1. Ten Types of Play

The Nāṭaka. To understand the literary structure of the Hindu drama, it will be convenient to take up first of all the Nāṭaka which is the most important of the ten kinds of play described in the Nāṭyaśāstra[1].

(a) Subject-matter and division into Acts.

The Nāṭaka is a play having for its subject-matter a well-known story and for its Hero a celebrated person of exalted nature. It describes the character of a person descending from a royal seer, the divine protection for him, and his many superhuman powers and exploits, such as success in different undertakings and amorous pastimes ; and this play should have an appropriate number of Acts (XX. 10-12).

As the exploits of the Hero of the Nāṭaka have been restricted to his success in different undertakings including love-matters, it is a sort of 'comedy', and as such it can never permit the representation of the Hero's defeat, flight or capture by the enemy or a treaty with him under compul-

[1] NS. ignores the Uparūpakas. For these see SD. NL. and BhP. etc.

sion. Such a representation would negative the subject of the play which is the triumph or the prosperity of the Hero. But all these except his (the Hero's) death, could be reported in an Introductory Scene which may come before an Act. The presentation of the Hero's death was for obvious reasons impossible in a comedy.

The first thing that attracts the attention of reader on opening a Nāṭaka, is its Prologue (*sthāpanā* or *prastavanā*). But according to the Nāṭyaśāstra this was a part of the Preliminaries (*pūrvaraṅga*) and was outside the scope of the play proper (V. 171). That famous playwrights like Bhāsa, Kālidāsa and others wrote it themselves and made it the formal beginning of their dramas, seems to show that they made in this matter an innovation which as great creative geniuses they were fully entitled to.

But unlike the Greek plays the Hindu Nāṭakas are divided into Acts the number of which must not be less than five or more than ten (XX. 57). These Acts, however, are not a set of clearly divided scenes as they usually are in modern western compositions of this category. An Act of the Hindu drama consists of a series of more or less loosely connected scenes[2] which due to its peculiar technique could not be separated from one another. It has three important characteristics.

(i) Only the royal Hero, his queen, minister, and similar other important personages are to be made prominent in it and not any minor character (XX. 18). This rule seems to be meant for securing the unity of impression which has been referred to before.

(ii) It is to include only those incidents which could take place in course of a single day (XX. 23). If it so happens that all the incidents occurring within a single day cannot be accommodated in an Act these surplus events are to be reported in a clearly separated part of it, called the Introductory Scene (*praveśaka*) where minor characters only can take part (XX. 27, 30). The same should be the method of reporting events that are to be shown as having occurred in the interval between two Acts (XX. 31). Evidently these latter should be of secondary importance for the action of play. But according to the Nāṭyaśāstra these should not cover more than a year (XX. 28). This allowance of a rather long period of time for less important events occurring between two Acts of a Nāṭaka was the means by which the Hindu playwrights imparted speed to the action of the play and compressed the entire plot distributed through many events over days, months and years within its narrow frame-work suitable for representation within a few hours.

(iii) An Act should not include the representation of events relating to feats of excessive anger, favour and gift, pronouncing a course, running

[2] See note 2 in IV. below.

away, marriage, a miracle, a battle, loss of kingdom, death and the siege of a city and the like (XX. 20, 21). The purpose of this prohibition was probably that, when elaborately presented in an Act, these might divert much of the spectator's interest from the line of the principal Sentiment which the play was to evoke and might therefore interfere whith the unity of impression which it was to make.

(b) Explanatory Devices

(i) *The Introductory Scene.* It has been shown before how the Hindu playwrights divided the entire action of the Nāṭaka into two sets of events of which the one was more important than the other, and how they represented in its Acts the important set, whereas the less important ones were reported, whenever necessary, in an Introductory Scene giving one the idea of the time that intervened between any two Acts. This Scene is one of the five Explanatory Devices (*arthopakṣepaka*) which were adopted by the playwright for clarifying the obscurities that were liable to occur due to his extreme condensation of the subject-matter.

The other Explanatory Devices are as follows: The Intimating Speech (*cūlikā*), the Supporting Scene (*viṣkambhaka*) the Transitional Scene (*aṅkāvatāra*) and the Anticipatory Scene (*aṅkāmukha*).

(ii) *The Intimating Speech.* When some points [in the play] are explained by a superior, middling or inferior character from behind the curtain, it is called the Intimating Speech (XXI. 108).

(iii) *The Supporting Scene.* The Supporting Scene relates to the Opening Juncture only of the Nāṭaka. It is meant for describing some incident or occurrence that is to come immediately after (XXI. 106-107).

(iv) *The Transitional Scene.* When a scene which occurs between two Acts or is a continuation of an Act and is included in it, relates to the purpose of the Germ of the play, it is called the Transitional Scene (XXI. 112).

(v) *The Anticipatory Scene.* When the detached beginning of an Act is summarised by a male or a female character, it is called the Anticipatory Scene (XXI. 112).

(c) The Plot and its Development

The Plot or the subject-matter (*vastu*) of a Nāṭaka may be twofold: "The principal" (*ādhikārika*) and the "incidental" (*prāsaṅgika*). The meaning of the principal Plot is obvious from its name, and an incidental Plot is that in which the characters acting in their own interest incidentally further the purpose of the Hero of the pricipal Plot (XXI. 2-5).

The exertion of the Hero for the result to be attained, is to be represented through the following five stages (XXI. 8): Beginning (*ārmbha*), Effort (*prayatna*), Possibility of Attainment (*prāpti-saṃbhava*),

Certainty of Attainment (*niyatāpti*) and Attainment of the Result (*phalaprāpti*). These five stages of the Plot have five corresponding Elements of the Plot (XXI. 20-21) such as, the Germ (*bīja*), the Prominent Point (*bindu*) the Episode (*pātakā*), the Episodical Incident (*prakarī*) and the Dénouement (*kārya*). Besides these aspects of the action and the Plot of the Nāṭaka, the elaboration of the latter has been viewed as depending on its division into the following five Junctions which are as follows: the Opening (*mukha*), the Progression (*pratimukha*). the Development (*garbha*), the Pause (*vimarśa*) and the Conclusion (*nirvahaṇa*).

And these have been further subdivided and described to give detailed hints as to how the playwright was to produce a manageable play including events supposed to occur during a long period of time.

Kālidāsa's Śakuntalā and Bhāsa's Svapna-vāsavadattā are well-known examples of the Nāṭaka

The Prakaraṇa. The second species of Hindu play, is the Prakaraṇa which resembles the Nāṭaka in all respects except that "it takes a rather less elevated range". Its Plot is to be original and drawn from real life and the most appropriate theme is love. The Hero may be a Brahmin, merchant, minister, priest, an officer of the king or a leader of the army (XX. 49-51). The female characters include a courtezan or a depraved woman of good family (XX. 53)[3]. But the courtezan should not meet the Hero when he is in the company of a lady or gentleman of high family, and if the courtezans and respectable ladies must meet on any account they are to keep their language and manners undistorted (XX. 55-56). From these and other features, the Prakaraṇa has been called a bourgeois comedy or comedy of manners of a rank below royalty.

Śūdraka's Mṛcchakaṭika and Bhavabhūti's Mālatimādhava are well-known examples of the Prakaraṇa.

The Samavakāra. The Samavakāra is the dramatic representation of some mythological story which relates to gods and some well-known Asura, who must be its Hero. It should consist of three Acts which are to take for their performance eighteen Nāḍikās (seven hours and twelve minutes).[4] Of these the first Act is to take twelve and the second four and the third two Nāḍikās only. The subject-matter of the Samavakāra should present deception, excitement or love, and the number of characters allowed in it are twelve. And besides this, metres used in it should be of the complex kind (XX. 63-76).

[3] Wilson who did not see the N.S. said, "We may however observe to the honour of the Hindu drama that the *parakiya* or she who is the wife of another is never to be made the object of dramatic intrigue, a prohibition which could sadly have cooled the imagination and curbed the wit of Dryden and Congreve (Select Specimens of Hindu Theatre, Vol. I. p. xiv).

[4] See H.H. Wilson, On the Dramatic System of the Hindus, Calcutta, 1827, p. 16.

No old specimen of this type of drama has reached us. From the description given in the Nāṭyaśāstra it seems that the Samavakāra was not a fully developed drama, but only a dramatic spectacle on the sasis of a mythological story. It naturally became extinct with the development and productien of fulfledged literary dramas such as those of Bhāsa and Kālidāsa.

Ihāmṛga. The Īhāmṛga is a play of four Acts in which divine males are implicated in a fight over divine females. It should be a play with well-ordered construction in which the Plot of love is to be based on causing discord among females, carrying them off and oppressing [the enemies], and when persons intent on killing are on the point of starting a fight, the impending battle should be avoided by some artifice (XX. 78-82).

No old specimen of this type of play has been found. From the description given in the Nāṭyaśāstra it seems that the Īhāmrga was a play of intrigue, in which gods and goodesses only took part.

The Dima. The Dima is a play with a well-constructed Plot and its Hero should be well-known and of the exalted type. It is to contain all the Sentiments except the Comic and the Erotic, and should consist of four Acts only. Incidents depicted in it are mostly earthquake, fall of meteors, eclipses, battle, personal combat, challenge and angry conflict. It should abound in deceit, jugglery and energetic activity of many kinds. The sixteen characters which it must contain are to include different types such as gods, Nāgas, Rākṣasas Yakṣas and Piśācas (XX 84-88).

No old or new example of this type of play has reached us. It seems that like the Samavakāra this was a dramatic epectacle rather than a fulfledged drama. With the advent of literary plays of a more developed kind, it has naturally become extinct.

Vyāyoga. The Vyāyoga is a play with a well-known Hero and a small number of female characters. The events related in it are to be of one day's duratiou. It is to have one Act only and to include battle, personal combat, challenge and angry conflict (XX. 90-92).

Bhāsa's Madhyama-vyāyoga is a solitary old specimen of this type of play.

Utsṛṣṭikāṅka, The Utsṛṣṭikāṅka or Aṅka is an one-act play with a well-known plot, and it includes only human characters. It should abound in the Pathetic Sentiment and is to treat of women's lamentations and despondent utterances when battle and violent fighting have ceased, and its Plot should relate to the downfall of one of the contending characters (XX. 94-100).

Bhāsa's Urubhaṅga seems to be its solitary specimen. This type of play may be regarded as a kind of one-act tragedy.

The Prahasana. The Prahasana is a farce or a play in which the Comic Sentiment predominates, and it too is to consist of one Act only.

The object of laughter is furnished in this, mainly by the improper conduct of various sectarian teachers as well as courtezans and rogues (XX 102-106).

The Mattavilāsa and the Bhagavadajjukīya are fairly old specimens of this type of play.

The Bhāṇa. The Bhāṇa is an one Act play with a single character who speaks after repeating answers to his questions supposed to be given by a person who remains invisible, throughout. This play in monologue relates to one's own or another's adventure. It should always include many movements which are to be acted by a rogue or a Parasite (XX. 108-110). The Bhāṇas included in the collection published under the title Caturbhāṇī seem to be old specimens of this type of play.

The Vīthī. The Vīthī should be acted by one or two persons. It may contain any of the three kinds of characters superior, middling and inferior (XX. 112-113). It seems to be a kind of a very short one Act play. But one cannot be sure about this ; for no specimen of this type of play has come down to us.

2. Diction of a Play

(a) *The Use of Metre.* One of the first things to receive the attention of the Hindu writers on dramaturgy was the importance of verse in the dramatic dialogue. They discouraged long and frequent prose passages on the ground that these might prove tiresome to spectators (XX. 34). After giving a permanent place to verse in drama the Hindu theorists utilized their detailed knowledge of the structure of metres which varied in cæsura as well as the number and sequence of syllables or moras in a *pāda* (XV. 38ff., XIV. 1-86), for heightening the effect of the words used, by putting them in a appropriate metres. In this respect they framed definite rules as to the suitability of particular metres to different Sentiments. For example, the description of any act of boldness in connexion with the Heroic and the Furious Sentiments is to be given in the Āryā metre, and compositions meant to express the Erotic Sentiment should be in gentle metres such as Mālinī and Mandākrāntā, and the metres of the Śakkarī and the Atidhṛti types were considered suitable for the Pathetic Sentiment (XVII. 110-112). In this regard the Hindu theorists, and for that matter, the Hindu playwrights anticipated the great Shakespeare who in his immortal plays made "all sorts of experiments in metre".

(b) *Euphony.* After considering the use of metres the author of the Nāṭyaśāstra pays attention to euphony and says, "The uneven and even metres which have been described before should be used in composition with agreeable and soft sounds according to the meaning intended.

The playwright should make efforts to use in his composition sweet and agreeable words which can be recited by women.

A play abounding in agreeable sound and sense, and containing no

obscure or difficult words, intelligible to the country people, having a good construction, fit to be interpreted with dances, developing Sentiments......... becomes fit for representation to spectators" (XVII. 119-122).

(c) *Suggestive or Significant names*. Another important aspect of the diction was the suggestive or significant names for different characters in a play. It has been said of Gustave Flaubert that he took quite a long time to find a name for the prospective hero and heroine of his novels, and this may appear to be fastidious enough. But on discovering that the Hindu dramatic theorists centuries ago laid down rules about naming the created characters (XIX. 30-36), we come to appreciate and admire the genius of the great French writer.

(d) *Variety of languages or dialects*. The use of Sanskrit along with different dialects of Prakrit (XVIII. 36-61) must be ascribed to circumstances in the midst of which the Hindu drama grew up. The dramas reflect the linguistic condition of the society in which the early writers of plays lived. As the speech is one of the essential features of a person's character and social standing, it may profitably be retained unaltered from the normal. Even in a modern drama dialacts are very often used though with a very limited purpose.

IV. The Ancient Indian Drama in Practice

1. Occasions for Dramatic Performance

The Hindu drama like similar other forms of ancient art and poetry seems to have been of religious origin, and it developed probably out of dances and songs in honour of a deity like Śiva who in later times came to be styled the great dancer-actor (*naṭarāja*). As time passed, the dance with songs gradually assumed the form of regular dramatic spectacles, and the range of subjects treated was extended beyond the legends connected with the exploits of a particular deity. It is just possible that this development of the religious aspect came in course of time to be partially arrested, and plays began to be composed more with a purely secular character. And this change considerably loosened its original connexion with the popular deities. Possibly due to this the Hindu drama in the historic period of its career, is found to be acted sometimes for moral edification as in the case of the Buddhist plays, sometimes for the aesthetic enjoyment of the elite as in the case of Kālidāsa's works, and sometimes in honour of a deity as in case of one of Bhavabhūti's plays. In spite of its various uses, the Hindu drama unlike its modern counterparts did possibly never become an ordinary amusement of everyday life. It was mostly on special occasions like a religious festival, a marriage ceremony, king's coronation, a friend's visit that dramatic performances were held (. 269 ; AD. 12-14). But among all these occasions religious festivals

were the most common for the performancee of drama. It was natural that on such occasions the drama was a popular entertainment as well, the public being then in a holiday mood.

Another fact about the dramatic performances of the Hindus was that these were sometimes held in the form of contests (XXVII. 21-22, 71, 77-79). Different groups of actors vied with one another for the popular appreciation, and reward for their skill in the particular art. This drama, however does not seem to have been a regular feature of the Hindu, as was the case with that of the Greeks, and theatrical troups gave, however, performance usually for money without any spirit of rivalry towards others, and were paid by the rich people or the different guilds.

2. The Time of Performance

Except in the midnight or at noon or at the time of the Sandhyā prayers, the Hindu dramas could be performed almost at any part of the day or of the night. But this does not mean that any play could be produced at any allowable time during the twentyfour hours. Though at the command of the patron the Director of a theatrical party could overlook strict rules in this regard, the time of performance was to be regulated according to the nature of the subject-matter of the individual play. For example, a play based on a tale of virtue was to be performed in the forenoon; a performance which was rich in instrumental music, and told a story of strength and energy, was to be held in the afternoon, and a play which related to the Graceful Style, the Erotic Sentiment, and required vocal and instrumental music for its production, was to be performed in the evening; but in case of plays which related to the magnanimity of the Hero and contained mostly the Pathetic Sentiment, performance was to be held in the morning (XXVII. 88-99).

Though in the modern times dramatic performance is mostly held in the evening, the ancient Indian rules regarding the assignment of a play of a particular type to a particular part of the day or of the night need not be considered queer in any way. On the other hand, they appear very much to have been based on a proper understanding of the ever-changeable nature of human personalities. Even if a play based on a tale of virtue or of woe, when properly presented on the stage, could be appreciated at any time, it had better chance of impressing the spectator in the forenoon or in the morning, when after the night's sleep and rest, he could be the most receptive in regard to these Sentiments That a play including a story of energy and strength can better be assigned to the after-noon is to be explained on the assumption that on taking rest after meals at the completion the morning's activities, one becomes psychologically more competent to appreciate stories of strength and energy presented on the stage. In a similar manner, a play with love as its principal theme (i.e., with

the Erotic Sentiment) may be more effectively presented on the stage in the evening, when after the day's work, one is naturally inclined to enjoy the company of his dear woman, be she his wife or the hetaera.

3. The Playhouse or the Theatre

The Nāṭyaśāstra describes various types of playhouse, and their different parts have been mentioned to some extent in detail. But in the absence of evidence the like of which has been copiously available in case of the Greek theatre, it cannot be said how far the ancient Indian plays were peformed in specially constructed theatres. It may be possible that only the kings and very wealthy people owned playhouses constructed according to the Nāṭyaśāstra, while dramatic spectacles meant for the common people were held in the open halls called the Nāṭ-mandir (Nāṭya-mandira) in front of the temples, or in a temporarily devised theatre under the cover a canopy, as in the case of the modern Bengali Yātrās which seem to have some resemblance and connexion with the ancient Indian Nāṭya described in the Śāstra. One remarkable feature of the playhouses described in the Nāṭya-śāstra is that they are of a very moderate size, the largest among them (meant for mortals) being only thirtytwo yards long and sixteen yards board, capable of accommodating about four hundred (400) spectators. This is in sharp contrast with the Athenian theatre which sometimes held as many as fifteen thousand (15,000) people.

The comparative smallness of the ancient Indian theatre was a necessary consequence of the pecular technique of the dramatic production. For in a larger playhouse the spectators could not all have heard delicate points on which depended in no small measure the success of a performance. The inordinately large Athenian theatre was not much handicapped in this respect, for the Greek drama depended on a considerably different technique.

The Nāṭyaśāstra describes three main types of playhouse : oblong (*vikṛṣṭa*), square (*caturasra*) and triangular (*tryasra*). These again might be the large. medium or small, with their length respectively as one hundred and eight, sixtyfour, and thirtytwo cubits. This gives altogether nine different varities of theatres, viz. (i) the large oblong, (ii) the large-square, (iii) the large triangular, (iv) the medium oblong, (v) the medium square (vi) the medium triangular, (vii) the small oblong, (viii) the small square and (ix) the small triangular. These nine types can also be measured in terms of *daṇḍas* instead of that of cubits. This will give us eighteen different diamensions of playhouse. But the Nāṭya-śāstra is silent about the use of the playhouse measured in terms of *daṇḍas*, and the playhouse of the largest type measuring 108 cubits in length have been prohibited by the Śāstra for the mortals. And it has been mentioned before that a playhouse more in area than thirtytwo yards long and sixteen

yards broad has been prescribed for them. This should be divided into three parts : (i) the tiring room (*nepathya*) (ii) the stage (*raṅgapīṭha* or *raṅgaśīrṣa*) and (iii) the auditorium (*raṅgamaṇḍala*). Of these the tiringroom would be at one end of the theatre and would measure sixteen yards by four yards. On the two sides of the stage there should be two Mattavāraṇis each occupying an area of four yards by four yards and having four pillars. Thus the area to be occupied by the seats of spectators would be twentyfour yards by sixteen yards.

The tiring room (*nepathya*) was the place in which the actors and the actresses put on the costumes suited to the different roles, and from this place, the tumults, divine voices (*daiva-vāṇi*) and similar other acts proceeded. This part of the theatre was separated from the stage by two screens over its two doors, Between these two doors the members of the orchestra (*kutapa*) were to sit and the direction facing them was to be considered conventionally the east.

4. The Representation

To understand the technique of representation of the Hindu drama one must remember that it avoided stark realism and gave utmost scope to imagination and fancy. The one unmistakable evidence of this is the total absence of any painted scenery from the stage. This is but a negative side of it. If the Hindus avoided bringing in any kind of artificial scenery, they made positive efforts in communicating the meaning of the drama and calling forth the Sentiment (*rasa*) in the spectators through suggestive use of colour in the costume and make up of the actors and rhythmic movements of many kinds which have been summed up in their theory of four representations (*abhinaya*) such as *angika*, *vācika*, *āhārya*, and *sattvika* (VI.23).

(a) The Physical Representation

Among these, the *āṅgika* should be discussed first. This consists of the use of various gestures and postures of which the Nāṭyaśāstra gives elaborate descriptions. Different limbs have been named and their manifold gestures and movements described, with various significance attached to each one of them (VIII.-XII). For example, the head has thirteen different gestures which are as follows :

Ākampita : Moving the head slowly up and down.

Kampita : when the movements in the Ākampita head are quick and copious. (Uses) : The Ākampita head is to be applied in giving a hint, teaching questioning, addressing in an ordinary way (lit. naturally), and giving an order.

The Kampita head is applicable (lit. desired) in anger argument understanding, asserting, threatening, sickness and intolerence.

Dhuta and Vidhuta : A slow movement of the head is called the

Dhuta and when this movement is quick it is called Vidhuta. (Uses): The Dhuta head is applicable in unwillingness, sadness, astonishment, confidence, looking side ways, emptiness and forbidding.

The Vidhuta head is applied in an attack of cold, terror, panic, fever and the first stage of drinking (i. e. intoxication).

Parivāhita and Udvāhita: when the head is alternately turned to two sides it is called the Parivāhita, and when it is once turned upwards it is known as the Udvāhita. (Uses): The Parivāhita head is applicable in demonstration, surprise, joy, remembering, intolerence, cogitation, concealment and [amorous] sporting.

The Udvāhita head is to be applied in pride, showing height, looking high up, self-esteem and the like.

Avadhuta: When the head is once turned down it is called the Avadhuta. (Uses): it is to be applied in [communicating] a message involking a deity, conversation and beckoning [one to come near].

Añcita: When the neck is slightly bent on one side the Añcita head is tha result. (Uses): It is applicable in sickness, swoon, intoxication anxiety and sorrow.

Nihañcita: when two shoulders are raised up with the neck bent on one side the Nihañcita head is produced. (Uses): It is to be used by women in pride, Amorousness (*vilāsa*), Light-heartedness (*lalita*). Affected Indifffirence (*bibboka*), Hysterical Mood (*kilakiñcita*). Silent Expression of Affection (*moṭṭāyita*), Pretented Anger (*kuṭṭamita*)[1]; Paralysis (*stambha*) and Jealous Anger (*māna*).

Parāvṛtta: when the face is turned round, the Parāvṛtta head is the result. (Uses): It is to be used in turning away the face, and looking back and the like.

Utkṣipta: when the face is raised up the Utkṣipta head is the result. (Uses): It is used indicating lofty objects, and application of divine weapons.

Adhogata: The head with the face looking downwards is called the Adhogata. (Uses): It is used in shame, bowing [in salutation] and sorrow.

Parilolita: when the head is moving on all sides, it is called Parilolita. (Uses): It is used in fanting, sickness, power of intoxiation, possession by an evil spirit, drowsiness and the like.

The eyes are similarly to have different kinds of glances according to the States (*bhāva*) and Sentiments (*rasa*) they are to express. The eyeballs too are liable to similar changes to creat impressions of different feelings and emotions, and so have the eyebrows, the nose,

[1] For the definition of all these terms together with the preceding ones see N.S. XXIV. 15, 18-22.

the cheeks, the chin, and the neck. The hands, however, are the most important limbs in the making of gestures. Gestures and movements of hands fall into three classes, viz. single (*asaṃyuta*), combined (*saṃyuta*) and dance hands (*nṛtta-hasta*). Single-hand gestures and movements relate to one hand only, while combined hands to both the hands. The following are examples of the three kinds of hand gestures :—Patāka (single hand): The fingers extended and close to one another and the thumb bent. Añjali (combined hand) Putting together of the two Patāka hands is called the Añjali. Caturasra (dance-hand) : The Kaṭakāmukha hands held forward eight Aṅgulis apart [from each other] on one's breast, the two shoulders and elbows on the same level. Besides these gestures, the hands have varied movements which are characterised by the following acts : drawing upwards, dragging, drawing out, accepting, killing, beckoning, urging, bringing together, separating, protecting, releasing, throwing, shaking, giving away, threatening, cutting, piercing, squeezing and beating(IX. 161-163).

From the foregoing discussion about the gestures it is apparent that their uses fall into two different categories, viz. realistic and conventional. Of these two types, the gestures used conventionally far outnumber those of the other kind. But this should not appear strange. For the ancient Indian dramatists and theatrical producers were fully conscious of the limited scope of realism in arts of various kinds, and hence they conceived action as something very closely allied to dance. This demanded that while moving on the stage with or without uttering any word, the actors should gesticulate rhythmically, to impart grace and decorative effect to their figure. For this very purpose another set of gestures called Dance-hands (*nṛttahasta*) are also to be used. As their name implies these hands were exclusively to be used in dance, but for reasons mentioned above they were sometimes utilized at the time of declamation or recitation. The lower parts of the body down to the feet are also to be similarly used. Among these, the feet are the most important. On them depend the different movements of the entire body as well as the various standing postures. The movements of the feet are of three kinds, viz. ordinary gait, Cārī and Maṇḍala, Of these, the Cārī is a simple movement of the feet (XI.) while Maṇḍala, is a series of such movements considered together (XII.) During the stage fighting the two combatants are to move with Cārīs and Maṇḍalas in accompaniment with suitable music. And the gait is very valuable for the representation of different roles. In this matter too convention plays a very considirable part. The Nāṭyaśastra lays down elaborate rules about the width of footsteps and the tempo of the gait for different characters according to their social position, age, sex, health and feeling as well as the peculiar environments in which they might be placed (XIII. 1-157).

(b) The Vocal Representation

The second means of theatrical representation consists of the use of speech. It relates to the proper musical notes (*svara*) voice registers (*sthāna*), pitch of vowels (*varṇa*), intonation (*kāku*), speech-tempo (*laya*) to be used in reciting or declaiming a passage for the purpose of evoking different Sentiments (*rasa*) in the spectators. For example to call forth the Comic and The Erotic Sentiments a passage should be recited with the Madhyama and the Pañcama notes, and for the Heroic and the Marvellous Sentiments the Ṣaḍja and the Ṛṣabha would be the suitable notes.

To call a person staying at a distance the voice should proceed from the head register (*śiras*) and when he is at a short distance it should be from the chest (*uras*), and for calling a man at one's side the voice from the throat register (*kaṇṭha*) would be proper (XIX. 43).

For any speech with the Comic and the Erotic Sentiments the prevailing pitch would be Udātta (acute) and Svarita (circumflex) while in the Heroic, the Furious and the Mervellous Sentiments it should be Udātta and Kampita.

In the Comic and the Erotic Sentiments the speech-tempo should be medium, in the Pathetic slow, and in the other Sentiments a quick tempo is appropriate (XIX. 59).

Besides the above aspects of speech, close attention was to be given in observing rhythm and cadence. And the metrical character of any passage in verse was to be fully expressed in its recitation or declamation. For this propose the Nāṭyaśāstra devotes nearly two full chapters (XV, XVI) which discuss prosody and allied topics.

(c) The Costumes and Make-up

One important element in theatrical representation now-a-days is the various stage appliances such as, painted scenery, costumes and make-up However able the actors and actresses might be in delivering the speeches assigned to their roles, without being placed against properly painted scenery and without having proper costumes and make-up, by their acting and delivery alone they cannot create that kind of stage-illusion which is necessary for the success of a dramatic production. But in the ancient Indian stage there was no painted scenery. Hence the actors had to depend a great deal upon costumes and make-up. By the term Āhāryābhinaya the Hindu theorists understood these two items (XXIII).

Though painted scenery is considered indispensable in the modern, theatre, the ancient Indians having a considerably different conception of the drama, did not require its aid for the production of a play. The wall that separated the tiring room (*nepathya*) and the stage (*raṅgapīṭha*) together with the screens covering the two doors connecting the stage and the tiring room, served as the back-ground to show off to advantage the

figures of the performers. And these, the wall and the screens, possibly did not contain anything other than the usual decorative designs. This simplicity in the character of the scenic apparatus was a nacessery concomitant of the peculiar technique of the Hindu drama, and its cause may be looked for in its early history. The introduction of magnificent scenery appears to be a later development in the history of drama. Similarly the back scene of the Shakaspearean stage consisted of a bare wall, and anything in the way of spectacular effect was created by the movements and grouping of actors

The production of an impression by means of painted scenery would have been alien to the taste of the ancient Hindus who were more or less conscious of the limitation of realism in their various arts. In order to make the spectators visualise the place and time of the dramatic story in hand, the Hindus had a different device. Numerous descriptions of place and time composed in rhythmic prose and verse, which are scattered over the classical Hindu plays, served very efficiently indeed the purpose of painted scenery. When properly read or sung, these passages very easily created an illusion of the place or the time described. The elaborate description of Vasantasenā's magnificent reisdence in the Mṛcchakaṭika was calculated to call up vividly its picture before the mind's eye. The same thing may be said of the grand description of the Daṇḍaka forest in the Uttararāmacarita. This device of making a scene lively, has been utilized by Shakespeare also. In appreciation of his very beautiful description of place and time, one critic says "The plays are full of such descriptive passages as can nullify the achievements of decorators and mechanics." It has already been mentioned that in the Shakespercan stage too painted scenery was unknown.

There being no scenery of any kind in the Hindu theatre which made no effort at realism, the spectators were required to use their imagination to the utmost. The demand on the spectator's imagination made by the ancient Indian producers of plays was further testified by their rules of conventional Zonal division (*kakṣā-vibhāga*) of the stage (XIV. 1-15). Some of these are as follows :

A Zone might change with the actor walking a few steps over the stage.[1] Any ancient Hindu play will furnish numerous examples of this convention. For example in the first Act of the Śakuntalā the king appears for the first time at a distance from Kaṇva's hermitage, but shortly afterwards he enters it by simply taking a few steps over the stage, looking around and saying. "This is the entrance of hermitage and let me enter it".

By the same kind of convention the inside and outside of a house was

[1] Due to this kind of convention, scenes of the Hindu plays were not clearly separated as they are in a modern drama. This puzzled F. Hall who says :

simultaneously presented.[3] The rule relating to this was as follows: According to the Zonal division, those who entered the stage earlier should be taken as being inside [a house] while those entering it later are known to be as remaining outside it. He who enters the stage with the intention of seeing them (i.e. those entering earlier) should report himself after turning to the right. To indicate going to a distant locality one is to walk a good few steps over the stage and to indicate going to a place near by, a short walk only is needed, while a walk of medium duration will indicate going to a place of medium distance, But in case a person leaves one country and goes to a distant land, this is to be indicated by closing the Act in which such an event occurs, and mentioning again the same fact in an Explanatory Scene at the beginning of the next Act.

An example of some of these conventional rules occurs in the ninth Act of the Mṛcchakaṭika where Śodhanaka appears first as being at the gate of the court of justice and enters it by making a pantomimic movement; then again he goes out to receive the judge and re-enters, the court-room after him by simply walking over the same stage. And when the judge has started work, Śodhanaka again goes out to call for the complainants. This going out also consists of actually walking a few steps over the stage.

Though painted scenery was not in use in the Hindu theatre objects like hills, carriages, aerial cars, elephants etc, were represented on the stage by suggestive models (*pusta*) of these. According to the Nāṭyaśāstra the model works were of three kinds, viz. *sandhima* which was made up of mat, cloths or skins, wrapping cloth, or other materials wrapped round something, and *vyājima* which was a mechanical contrivance of some kind From Dhanika, the commentator of the Daśarūpa (II. 67-58), we learn about a model-work of an elephant for the production of the Udayanacarita, and the Mṛcchakaṭika owes its name to the toy cart which plays an indispensable role in the story.

(d) The Temperament

The fourth or the most important means of representation is the Temperament (*sattva*) or the entire psychological resources of a man (XXIV), The actor or the actress must for the time being feel the States that he or she is to represent, and only then will the Sentiments related to them follow. This kind of reprsentation was indispensable for giving expression to various delicate aspects of men's and women's emotional nature.

So far as is known, Hindu dramas have always been parted into acts; but never have they had scenes. It is somewhat to be wondered at, that the Hindus, wi h their inordinate love for subdivision, should have left those univented. (Introduction to Dasarupa, pp. 28-29.

[3] See note 2 above.

V. Literature on the Ancient Indian Drama

1. The Early Writers

Śilālin and *Kṛśāśva*. Pāṇini (circa 500 B.C.) refers (IV. 3.110-111) to the Naṭasūtras of Śilālin and Kṛśāśva. As the works of these two authors have perished beyond recovery we are not in a position to have any exact idea about their contents. But Lévi and Hillebrandt have taken them to be manuals for actors (*naṭa*) though Weber and Konow have considered these to have been sets of rules for dancers and pantomimists, and Keith has accepted their view. Konow further thinks that the treatisés of Śilālin and Kṛśāśva were absorbed in the body of the Nāṭyaśāstra (ID. p. 1)

2. The so-called sons of Bharata

After Śilālin and Kṛśāśva come the writers whose names have been included in the list of the one hundred sons of Bharata, given in the extant version of the Nāṭyaśātra. (I. 26-22). Among these Kohala, Dattila (Dhūrtila), Śālikarṇa (Śātakarṇa), Bādarāyaṇa (Bādari), Nakhakuṭṭa and Aśmakuṭṭa have been referred to and quoted by later writers as authorities on dramaturgy and histrionics. Besides these, Vātsya and Śāṇḍilya have been named as authorities on drama by some writers. Such references and quotations are our only source of knowledge of them and their work.

(a) *Kohala* Among the writers on drama who wrote after Śilālin and Kṛśāśva, Kohala seems to be the most important. In the extant version of the Nāṭyaśāstra (XXXVI. 63), it is given in the form of a prophecy that Kohala will discuss in a supplementary treatise all those topics on drama that have not been touched by Bharata. From quotations of his works made by Abhinava[1] and another commentator,[2] as well as from their references to his opinion, it appears that Kohala wrote on dance and dramaturgy as well as historionics and music.

(b) *Dattila, Śāṇḍilyā,* and *Vātsya.* Dattila seems to be identcal with Dantila or Dhūrtila mentioned in the Nāṭyaśāstra (I. 26). Abhinava too quotes from one Dattilācārya[3] and it is likely that he is not other than this Dattila. From these quotations .it appears that he wrote on histrionics and music. Śāṇḍilya and Vātsya mentioned in the Nāṭyaśāstra (XXXVI. 63) along with Dattila (Dhūrtila) are to us nothing but mere names. It is possible that they were writers on some aspects of drama and theatre.

[1] Ag I. pp. 173, 182, 183-184; II p. 26, 55, 130, 133, 142, 146, 148. 151, 155, 407, 416-417, 421, 434, 438-439, 413, 452, 459; De' Ms. p. 413, 436, 496, 521, 680.

[2] BhP. pp. 204, 210, 236' 245, 251.

[3] Ag. I. p. 205, Besides this Ag. quotes and refers to Dattila no less than 14 times while comenting on chapter on music. See De's Ms. pp. 544, 573, 576, 580, 583, 588, 590, 624, 625, 628, 633, 633, 640, 642, 644, 650, 656. See also Kutta sl. 123.

(c) *Śātakarṇi (Śātakarṇa, Śālikarṇa).* Śātakarṇi as a proper name is found in inscriptions from the first century B. C. to 149 A. C. Hence it is possible (though not quite certain) that Śātakarṇi the writer on drama flourished about the first century A. C.[4] Like kings in later times who were sometimes found to take interest among other subjects in drama and poetics and to write treatises on them, this Śātakarṇi might well have been a king or a person of royal descent. From the quotations made by later writers[5] from him it appears he wrote on dramaturgy.

(d) *Aśmakuṭṭa* and *Nakhakuṭṭa.* These two writers from their names appear to have been contemporaries, probably belonged to the same locality. Sāgaranandin[6] and Viśvanātha[7] quote from Nakhakuṭṭa, and Sāgara only is known to have quoted from Aśmakuṭṭa[8], From these quotations it appears that Aśmakuṭṭa and Nakhakuṭṭa wrote on dramaturgy.

(e) *Bādarāyaṇa (Bādari).* Sāgara quotes from Bādarāyaṇa twice[9] and possibly names him once as Bādari, and from the extracts quoted it seems that this early writer discussed dramaturgy.

3. Saṃgrahakara

Abhinavagupta once mentioned the Saṃgraha and once the Saṃgrahakāra.[10] In the Nāṭyaśāstra (VI. 3, 10) itself also one Saṃgraha has been mentioned. It seems that the reference is to the identical work. From these facts it appears that the work might have been a compendium treating of dramaturgy as well as histrionics.

4. The Present Text of the Natyasastra (circa 200 A.C.).[11]

5. Medieval Writers on Drama

(a) *Nandi (Nandikeśvara) Tumburu Viśākhila* and *Cārāyaṇa.* Besides the writers mentioned above Abhinava and Śāradātanaya refer to Nandī or Nandikeśvara[12] and the former also names Tumburu[13] and Viśākhila[14] with occasional reference to their views or actually quotations from them, and Cārāyaṇa has once been quoted by Sāgaranandin.[15]

(b) *Sadāśiva, Padmabhū, Drauhiṇi, Vyāsa* and *Āñjaneya.*

[4] Select Inscriptions, pp. 191-207.

[5] NL. 1101-1102, Rucipati's Comm. on AR. p. 7.

[6] NL. 2768-2769, 2904-2905.

[7] SD. 294, Nakhakuṭṭa has also been mentioned by Bahurūpa in his Comm. on Daśarūpa (Indian and Iranian Studies presented to D. Ross, Bombay. p. 201), p. 201 f.n.

[8] 83, 437. 2766-2767, 2774-2775.

[9] NL. 1092-1094, 2770-2771.

[10] Ag. II. pp. 436, 2770-2771.

[11] See below sections VI. and VIII.

[12] Ag. I. p. 171, De's Ms. p. 559. This Nandikeśvara may be identical with the author of the AD.

[13] Ag. I. pp. 165.

[14] Ag. I. p. 199 also De's Ms. pp. 547, 564, 573, See also Kuṭṭa, sl. 123.

[15] NL. 362-363.

Abhinava and Śāradātanaya once refer to Sadāśiva[16] while some writers on drama, such as Padmabhū,[17] Drauhiṇi,[18] Vyāsa[19] and Āñjaneya[20] have been named by Śāradātanaya only. But we are not sure whether they were really old authors or these names have been attached to some late treatises to give them an air of antiquty.

(c) *Kātyāyana, Rāhula* and *Garga*. These three writers, quoted by Abhinava and Sāgara may be counted among the medieval writers on on drama. From the available extracts from his work Kātyāyana[21] seems to have been a writer on dramaturgy. Rāhula has been twice quoted in Abhinava's commentary, and Sāgara[22] has once referred to his view.[23] From these it appears that Rāhula was a writer on dramaturgy as well as histrionics. Garga as an authority on drama has been mentioned by Sāgaranandin.[24] In the absence of any quotation from him we cannot say what exactly he wrote about.

(d) *Śakaligarbha* and *Ghaṇṭaka*. Abhinava mentions among others the names of Śakaligarbha[25] and Ghaṇṭaka.[26] Of these two, Ghaṇṭaka seems to be a contemporary of Śaṅkuka, and as for, Śakaligarbha, we have no definite idea about his time. From the references to their views it appears that they wrote on dramaturgy.

(e) *Vārtika-kāra Harṣa*. Abhinava once quotes from the Vārtikakṛt[27] and once from the Vārtika[28] and next time from the Harṣa-vārtika,[29] and besides this he once refers to the views of the Vārtikakārī.[30] Sāgaranandin and Śāradātanaya refer to one Harṣavikrama[31] or Harṣa.[32] It seems possible that they all referred to the same author, and the name of the author of the Vārtika was Harṣa or Harṣa-vikrama. From these quotations and the references it appears that this Vārtika was an original treatise on dramaturgy and histrionics.

(f) *Mātṛgupta*. Mātṛgupta has been taken to be a commentator of the Nāṭyaśāstra by Sylvain Lévi.[33] Though this view has been accepted by authors who have written later on the subject,[34] from the metrical extracts[35] made from his work by some commentators it appears

16 BhP. 152, DR. IV. 38-39. 17 BhP. p. 47. 18 BhP. p. 239.

19 BhP. 251. 20 See note 19. 21 NL. 1484-1485. Ag. II. pp. 245-246.

22 Ag. I. pp. 115, 172. NL. 2873-2175. 23 NL. 3225. 24 NL. 3226.

25 Ag. II. p. 452. Kavi thinks that Sakaligarbha = Sakaleya = Udbhaṭa.

26 Ag. II. p. 436.

27 Ag. I. p. 172. This Vartika seems to have been in original work like Kumarila's Slokavartika written in verse. 28 Ag. I. p 174.

29 Ag I. p. 207 also De's Ms. p. 545. 30 Ag. I. p. 31.

31 NL. 3225. 32 BhP. 233. 33 Le Theatre indien p. 15.

34 e. g. Skt. Poetics, Vol. (p. 32-33).

35 A. dy pp. 2, 5, 7, 8, 9, 13, 15, 110, 126, 230, NL. 102, 314-316, 459-471, 534, 1186 (?). BhP. p. 234.

that he composed an original work on the subject. It is probable that in this he occasionally explained in prose the view expressed by the author of the Nāṭyaśāstra.[36] Interpreting in this manner one can understand the words of Sundara-miśra, who, commenting on Bharata's definition of the Benediction (*nāndi*), remarks that 'in axplaining this Mātṛgupta said etc'.[37] About the time of Mātṛgupta, we have no sufficient evidence. All that can be said is that, Abhinava quotes from his work once[38] and hence he was earlier than this great well-known commentator. Besides this Sāgaranandin, who is possibly earlier than Abhinava, names Mātṛgupta along with old writers such as Aśmakuṭṭa, Nakhakuṭṭa, Garga, and Bādarāyaṇa (Bādari);[39] hence it appears that he was not a late writer.

From the meagre information available about him scholars have identified him with the poet of that name living during the reign of Harṣa-vikramāditya of Kashmir who seems to have been the author of a work on drama called Vārtika. This would roughly place his work at the end of the 4th century A.C. or in the beginning of the 5th.[40] From the extracts made from his works it appears that wrote on dramaturgy and music.

(g) ***Subandhu.*** Śāradātanaya refers to one Subandhu who wrote on dramaturgy.[41] If it is possible to identify him with the famous author of the Vāsavadattā, then he may be placed roughly in the 5th century A.C.

(h) *The compilers of the Agnipurāṇa* and *the Viṣṇudharmottara,* The Agnipurāṇa treats of *nāṭya, nṛtya,* and *rasa,* but this treatment depends considerably on the Nāṭyaśāstra. There is literal borrowing from this work as well as parapharases of some of its metrical passages in this Purāṇa. This portion of the Agnipurāṇa is usually placed after Daṇḍin (circa. 7th century).[42] The Viṣṇudharmottara too treats of *nṛtta, naṭya* and *abhinaya*, and this treatment too is dependent on the Nāṭyaśāstra and does not appear to be earlier than the 8th century.

6. Late writings on Drama

(a) ***Daśarūpa.*** The Daśarūpa (Daśarūpaka) of Dhanañjaya was composed in the last quarter of the 10th century A.C. during the reign of Muñja (Vākpatirāja, II) the king of Malawa. This work, as its name implies, treats of ghe ten principal forms of dramatic works (***rūpa***) which constitute the subject-matter of chapter XX of the Nāṭyaśastra, but it

[36] For example Sagara, (NL. 534ff.) discusses *Matṛ*gupta's view in his compilation which is written in verse and prose. It seems that this author was his model.

[37] Skt. Poetics Vol, I. pp. 102-103.

[38] Ag. De's Ms. p. 543. Dr. S. K. De thought that *Matṛ*gupta was unknown to Ag. (Skt. Poetics, Vol. I. p. 33).

[39] See note 23 above.

[40] Keith, Skt. Drama, p. 291.

[41] BhP. p. 238.

[42] Skt. Poetics, Vol. I. p. 102-103.

actually brings in a few other relevant matters scattered over other parts of this comprehensive work.

Any careful student of the Nāṭyaśāstra will easily discover that Dhanañjaya in restating the principles of dramaturgy in a more concise and systematic form has carried too far the work of his abridgment and left out quite a number of important matters. The special stress which he lays on the literary aspect of drama by his exclusion of its histrionics and other technical sides, very clearly indicates the general decadene of India's aesthetic culture at the time. With his professed reverence for the rules of the Nāṭyaśāstra (ascribed to Bharata), he seems to have misunderstood the aims and objects of its author who composed his work for the playwrights as well as the producers of plays.[43]

But whatever be its limitation, the Daśarūpa, and its commentary Avaloka without which it was only half intelligible, attained in course of time a wide popularity and gradually superseded the Nāṭyaśāstra which seems to have become very rare with the passage of time. And the Daśarūpa so thoroughly supplanted other dramaturgic works as existed before its time, that with the exception of the Nāṭyaśāstra it is the most well-known work on the subject and very frequently drawn upon by the commentators of plays as well as later writers on dramaturgy like Viśavanātha.

(b) *Nāṭakalakṣaṇa-ratnakośa*. Slightly earlier than the Daśarūpa or contemporaneous with it,[44] is the Nāṭakalakṣaṇa-ratnakośa (briefly Nāṭakalakṣaṇa) of Sāgaranandin. Till about a quarter of a century ago our only knowledge of the work consisted of a few quotations from it in different commentaries. But in 1922 the late Sylvain Lévi discovered its Ms. in Nepal and published a report on its contents and other relevant matters (Journal Asiatique, 1922, p. 210). Since then the work has been carefully edited by M. Dillon and published (London, 1937). Just like Dhanañjaya, Sāgaranandin too discusses in his Nāṭakalakṣaṇa, dramaturgy in detail and mentions only incidentally certain topics connected with histrionics. But unlike the Daśarūpa the Nāṭakalakṣaṇa does not treat exclusively of dramaturgy, but refers to histrionics whenever necessary. Though the author professedly depends on no less than seven different authorities such as Harṣa-vikrama, Mātṛgupta, Garga, Aśmakuṭṭa, Nakhakuṭṭa, Bādari (Bādarāyaṇa), and Bharata (the mythical author of the Nāṭyaśāstra) yet his dependence on the last-named one seems to be the greatest. A large number of passages have actually been borrowed by him from the same.[45] Besides these borrowings the extent of Sāgaranandin's

[43] Ag. I. p. 7.

[44] See R. Kavi, 'Date of Sagara-Nandin' in Indian and Iranian Studies presented to D. Ross. Bombay. 1939. pp. 198ff,   [45] See NL. pp 143-144.

dependence on the Nāṭyaśāstra is apparent from his echoing of the numerous passages[46] of the latter.

(c) *Nāṭyadarpaṇa.* The Nāṭyadarpaṇa[47] of Rāmacandra and Guṇacandra is the next important work on dramaturgy after the Daśarūpa. Of the two joint-authors[48] of this text, who were Jains Rāmacandra lived probably between 1100 and 1175 A.C., and he was a disciple of the famous Hemacandra. Rāmacandra wrote a large number of works including many plays. But of Guṇacandra, the collaborator of Rāmacandra, very little is known except that he too was a disciple of Hemacandra. The Nāṭyadarpaṇa which is divided into four chapters, treats of dramaturgy.

This work has been composed in Anuṣṭup couplets. Its brevity of the treatment is comparable to that of the Daśarūpa, and as in the latt r many of its passages cannot be fully understood unless a commentary is consulted. Fortunately for us the joint-authors of the work have left for us a very clearly written and informative *vṛtti* (gloss). It is evident from the metrical text that the authors had access to the Nāṭyaśāstra and exploited it very thoroughly, And whatever could not be accommodated in the text has been added in the prose *vṛtti* which has utilised also Abhinava's famous commentary. Besides this the authors have occasionally criticised the views of other writers among whom the author of the Daśarūpa figures most prominently.[50] All this has given the Nāṭyadarpaṇa a unique value and some superiority over the Daśarūpa.

(d) *Ruyyaka's Nāṭakamīmāṃsā.* Ruyyaka *alias* Rucaka,[51] who was a Kashmirian and flourished probably in the 12th century, was a voluminous writer on poetics. It was from one of his works (a commentary of Mahima-bhaṭṭa's Vyaktiviveka) that we learn of his Nāṭakamīmāṃsā a work on dramaturgy. No Ms. of this work has so far been discovered.

(e) *Bhāvaprakāśana.* Śāradātanaya, who seems to have been a Southerner and flourished in the 12th century, wrote the Bhāvaprakāśana[53] which dealt with dramaturgy in greater detail than either the Daśarūpa or the Nāṭyadarpaṇa. And his work acquires an additional authority from the fact that Śāradātanaya had as his teacher one Divākara who was the Director of a theatre[54] and might be taken as deeply conversant with the theory and practice of Indian drama as it was current in his time. Though Śāradātanaya depends much on earlier authors for the materials of his work, yet his approach to the subject is to some extent original. As the name of his work implies, it deals with the "expression" *prakāśa* of the

[46] Printed out by M. Dillon in the margin of NL.

[47] Ed. in G.O.S. Baroda, 1929. [48] See Introduction of ND. p.3.

[49] But they have also drawn materials from older writers like Kohala, *Śaṅkuka* and Ag. See ND. p. 224. [50] See ND. Introduction p. 3. [51] Skt. Poetics, p. 190ff.

[52] Ibid. p. 186. [53] Ed. G.O.S. Baroda, 1930. [54] BhP. p. 2 also Introduction, p.6.

"State" (*bhāva*). Now the proper expression of the States by the actors according to the Nāṭyaśāstra gives rise to the Sentiments (*rasa*). Hence Śāradātanaya begins his work with the description of the States and everything connected with them. Next he passes very naturally to the discussion of the Sentiments, These being thoroughly discussed, he takes up the Heroines of different classes who are the main stay of the Sentiments. The time factor in the plot and the diction of the play which also are means of developing the Sentiments are considered next. Afterwards he analyses the body of the play and its different parts. This brings him to the consideration of the ten major and twenty minor types of play (*rūpa*), and finally of the miscellaneous matters connected with drama and theatre. To avoid prolixity we desist from giving here any detailed account of its contents which include all possible topics relating to dramaturgy. It may be briefly said that Śāradātanaya's treatment of the subject is in many respects more comprehensive than that of the Daśarūpa, the Nāṭakalakṣaṇa, and the Nāṭyadarpaṇa. And to attain his object Śāradātanaya has freely referred to the Nāṭyaśāstra[55] as well as the works of early writers like Kohala,[56] Mātṛgupta,[57] Harṣa[58] and Subandhu.[59] Besides this he has sometimes mentioned authors like Dhvanikṛt, Rudraṭa, Dhanika, Abhinava, Bhoja and, sometimes referred also to their views and criticised these.[60] All this adds to the great value of his work.

(f) *Sāhityadarpaṇa* and *Nāṭakaparibhāṣa*, Viśvanātha Kavirāja, who flourished about the thirteenth century[61] was a poet and a scholar and in this latter capacity he wrote among other things the famous Sāhityadrapaṇa which treats all branches of the Skt. literature including drama. It was the sixth chapter of this work dealing with drama on which the early western writers of the ancient Indian drama mostly depended. For his treatment of drama Viśvanātha seems to have utilised the Nāṭyaśāstra,[62] the Daśarūpa[63] and its commentary Avaloka[64] as well as the work of Rudraṭa and others.

Śiṅga-Bhūpala's Nāṭakaparibhāṣa is known only in name. But his Rasārṇavasudhākara[65] also treats of drama towards its end, It seems that no important treatise on drama was written after all these works.

[55] Śaradatanaya's debt to NŚ has been pointed out by the editor of his work, see Introduction of BhP. pp. 64-67. [56] See above note 1. [57] See above notes 33-37.

[58] See above notes 31-32. [59] See above note 41.

[60] BhP. pp. 175, 179, 95, 150, 327, 82 160, 194, 313, 12, 152, 194, 213, 216, 242, 245, 251. [61] Skt. Poetics, Vol. 1. pp. 233 ff.

[62] See SD. 281, 306, 321, 503, 517, 537.

[63] See SD. Visvan ·tha wrongly a ascribed to Dhanika what belongs to DR. (III. 32-33). This misled some scholars to believe that Dhanika and Dhananjaya were not different persons. [64] See Skt. Poetics. Vol. I. pp. 242 ff.

[65] Ed. Trivandrum Oriental Series, 1916.

VI. The Natyasastra : The Text and its Commentators

1. Its Author

The Nāṭyaśāstra is commonly attributed to Bharata Muni.[1] But Bharata cannot be taken as its author, for in the Nāṭyaśāstra itself his mythical character is very obvious, and the majority of the Purāṇas are silent about the socalled author of the Nāṭyaśāstra[2], and there is not a single legend about him in any of the extant Purāṇas or the Rāmāyaṇa and the Mahābhārata. The word *Bharata* which originally meant 'an actor' seems to have given rise to an eponymous author of the *Bharataśāstra* or the *Naṭaśāstra* (the manual of actors).

2. Its Two Recensions

Whoever might be the author of the Nāṭyaśāstra it is certain that the work itself possesses undoubted signs of great antiquity, and one of these is that its text is available in two distinct recensions. In having two partly divergent recensions the Nāṭyaśāstra can well be compared with works like the Nirukta, the Bṛhaddevatā and the Śakuntalā. The editors of these works have differently settled the claims of their shorter and longer recensions. At first sight the tendency would be to accept the shorter recension, as representing the original better, because elaboration would seem in most cases to come later. But opinion is divided in this matter: Pischel regarded the longer recesion as being nearer the orginal[3], Macodonell has also given his verdict in favour of the longer recesion[4] but he has not ventured to reject the shorter recension entirely as being late, and Lakshman Sarup has definitely suggested that the shorter recension is the ealier one.[5] All these go to show that the problem of the relation between two recensions of any ancient work is not so simple as to be solved off-hand. So in this case also we should not settle the issue with the idea that the longer recension owes its bulk to interpolations.

The text-history of the Nāṭyaśāstra shows that already in the tenth century the work was available in two recensions. Dhanañjaya the author of the Daśarūpa quotes from the shorter recension while Bhoja, who closely follows him, quoted from the longer one.[6] Abhinava in his commentry of the Nāṭyaśāstra, however, used the shorter recension as the basis of his work.[7] It is likely that the long time which passed since then has witnessed at least minor changes, intentional as well as unintentional, in the

[1] See IHQ. Vol. VI. 1930. pp. 72 ff, Annals of BORI, Vol. XV, 1934, p. 90 fn.

[2] See NS.I. 2-5 note 2.

[3] *Kalidasa's Sakuntala*, HOS. p. XI.

[4] The *Bṛhaddevata*, HOS. Vol. I. p. XVIII-XIX.

[5] Introduction to the Nighaṇṭu and Nirukta, p. 39.

[6] Preface to Baroda ed. of NS. Vol. I. p. 8.

[7] See above note 6.

text of both the recensions. Hence the problem becomes still more difficult. But a careful examination of the rival recensions may give us some clue to their relative authenticity. Ramakrishna Kavi who has examined no less then forty Mss of the text, is of opinion that the longer recension (which he calls B.) seems to be ancient, although it contains some interpolation (pointed at by him) going back to a time prior to Abhinava.[8] Mr. Kavi, however, does not try to explain the origin of the shorter recension which he calls A. This view regarding the relative authenticity of the longer recension seems to possess justification. Reasons supporting it are to be found in the tests differentating the two recensions, which are as follows :

(i) Chapters XIV and XV of the shorter recension dealing with prosody introduce the later terminology of Piṅgala (ra, ja, sa, na, and bha *gaṇas* etc.) while the longer recension uses terms like *laghu* and *guru* in defining the scheme of metres.

(ii) The shorter recension in its chapter XV gives definitions of metres in Upajāti. while the corresponding chapter (XVI) of the longer recension gives them in Anuṣṭup metre and in a different order. Considering the fact that the bulk of the Nāṭyaśāstra is written in this (Anuṣṭup) metre the longer recension in this case seems to run closer to the original work.[9]

Though Ramakrishna Kavi, has overlooked it, there is yet another point which may be said to differentiate the two recensions. The chapter dealing with the Nāṭyaguṇas and Alaṃkāras have nearly forty ślokas differntly worded in the two recensions. These ślokas in the longer recension (ch. XVII) are written in the usual simple language of the Nāṭya-śāstra while (ch. XVI) in the shorter recension (the ślokas) betray a later polish. The opening stanzas of the chaptar (XVI) in the shorter recension are in Upajāti metre while in the longer recension (ch. XVII) they are in the śloka metre. This points to the earlier origin of the latter for the bulk of the Nāṭyaśāstra as has been pointed out before is composed in the same metre. Now the shorter recension which appears to be of later origin, does not seem to be totally devoid of worth. It appears that this has in certain cases preserved what once existed but are now missing in the longer recension. The cases in which the shorter recension gives in a different language the corresponding passages of the longer recension may be explained by assuming that the passages in question were probably written from memory of the original in the prototype of the recension.

3. Unity of the Natyasastra

Some scholars have entertained a doubt the unity are authorship of the Nāṭyaśāstra. They think that there are indications that "it (the

[8] See above note 6. [9] See above note 6.

Nāṭyaśāstra) has been subjected to considerable rehandling in later times before it assumed the present shape........"

The alleged indications may be sumned up as follows :

(i) The colophon at the the end of the KM. text of the Nāṭyaśāstra. (ii) The mention of Kohala as the future writer on certain topics in the Nāṭyaśāstra (XXXVI. 63). (iii) Bhavabhūti's reference to Bharata Muni, the socalled author of the Śastra, as the Tauryatrika-sūtrakāra. (iv) The mention of the *sūtra*, the *bhāṣya* and the *kārikā* as its constituent parts in the Nāṭyaśāstra itself along with the the existence of prose passages in it. As for the first alleged indication Dr. S. K. De has tried to connect the colophon of the Nāṭyaśāstra (*samāptaś cāyam Nandi-Bharata-saṃgīta-pustakam* with the chapter on music only.[10] He opines that the *Nandi-Bharata* of the colophon indicates that the chapters on music (XXVIII-XXXIII) are Bharata's original teaching on the subject as modified by the doctrine of Nandī. If we could accept the view it would have been easy to believe in the composite authorship of the Nāṭyaśāstra. But this does not seem to be possible for the following considerations :

(a) The colophon in question stands at the end of two Mss. copied from the same original and are missing in all the rest of the available Mss.

(b) The word *saṃgīta* occurring rarely in the Nāṭyaśāstra includes according to Śārṅgadeva (c. 1300 A.C.) *gīta* (song), *vādya* (instrumental music) and *nṛtya* or *nṛtta* (dance). Hence the colophon may be taken in relation to the entire text and and not with the chapters on music alone.

(c) Nandī as a writer or authority on *saṃgīta* alone has not been mentioned anywheres else.

As for the prediction that Kohala will treat certain topics not discussed in the Nāṭyaśāstra, it may be said that there is nothing in it to show that Kohala is later than the author of this treatise. He was in all likelihood a predecessor or a contemporary of his.

The most important of all the alleged indications of the plural authorship of the Nāṭyaśāstra is the third one. The idea that the work was originally written in prose and was subsequently turned into verse, arose probably from a misunderstanding of the word *sūtra*. In spite of its traditional definition as *alpākṣaram asandigdhaṃ sāravad viśvatomukham* etc. there is nothing in it to show that the *sūtra* must always be in prose. Indeed the Nāṭyadarpaṇa-sūtra is entirely in verse, and the Saddharma-puṇḍarīka-sūtra of the Mahāyāna Buddhists is partly in verse and partly in prose. In the Maṅgalācaraṇa ślokas of his commentary Abhinava too mentions the extant Nāṭyaśāstra as the Bharatasūtra. Thus on taking the *sūtra* in its oldest sense, the theory of the supposed original prose version of the Nāṭyaśāstra falls to the ground. The existence of the prose passages in the Nāṭyaśāstra does not in the least help this theory, and

[10] Skt. Poetics, Vol I. p. 24. [11] Ed. GOS. Baroda. 1929.

it may be explained on the assumption that the author found it more convenient to write certain things in prose. All this will remove the difficulty in understanding the words of Bhavabhūti who mentioned Bharata as the *sūtrakāra.*

4. It Scope and Importance

It has already been shown what a great variety of topics the Nāṭyaśāstra discusses in connection with its principal theme, the dramatic art. In sharp contrast with almost all the later writers on the subject its author treats of dramaturgy as well as histrionics. In justification of this two-fold aspect of this work Abhinava says that 'it is for the guidance of the producers as well as playwrights'[12]. As the drama in any form is primarily and essentially a spectacle, laws of its production should be considered indispensable for the playwrights. It is a wellknown fact that many good literary dramas often get rejected by the theatrical directors because of their construction being found unsuitable for successful and profitable repersentation in the stage. The author of the Nāṭyaśāstra was evidently conscious about this vital connection between the literary and technical aspects of a drama, and treated of both very elaborately. It is a very unique text dealing with every possible aspect of the dramatic theory and practice. It is no wonder therefore that the Nāṭyaśāstra was often quoted or referred to in later treatieses on gestures, poetics, music, prosody and even on grammar, besides being often laid under contributfon by commentators of diffirent Sanskrit and Prakrit plays. And all the later writers on dramaturgy too depended greatly if not excusively on this work, and most of them expressly mentioned their debt to the Muni Bharata, the supposed author of the Nāṭyaśāstra.

5. Its Style and Method of Treatment

In style the Nāṭyaśāstra differs very largely from all the later writers on drama who professed adherence to it and formulated their rules in a concise manner. Those latter are sometimes so very brief, that without the help of a commentator they are not easily intelligible. Though some passages remain obscure without a commentary or similar help yet the major portion of the Nāṭyaśāstra is written in a simple language in the Śloka and the Āryā metres. Though composed mainly in verse, a very small number of its passages are in prose. As the work is in the form of dialogue between Bharata, its mythical author, and some ancient sages, it has some similarity with the Purāṇas. One of the charge, brought against the Nāṭyaśāstra is that it is very diffuse. This is true. On a careful examination of his method of treatment it will be found that the author of the Nāṭyaśāstra, like the famous Pāṇini, treated of the subject analytically. He has taken

[12] Ag. I p. 7. [13] Haas, p. XXVIII.

up individual topics and considered them in every possible detail and has found it necessary to repeat things for the completion of the matter in hand. This has given it diffuseness. But the adoption of this method was unavoidable in a technical work which aimed at completeness. This however may be said to have rendered it difficult to some extent. The difficulty with which we moderns are confronted in studying this ancient work, is however primarily due to its discussing an art which has pratically gone out of vogue for quite a long time. That the text was transmitted through a defective Ms. tradition is no less responsible for occasional difficulties it presents.

6. The Early Commentators

According to Śārṅgadeva (SR. I. 1. 9) the commentators who set themselves to the task of explaining or elucidating the Nāṭyaśāstra are Lollaṭa, Udbhaṭa, Śaṅkuka, Abhinavagupta and Kīrtidhara. Abhinava in his commentary refers in addition to Bhaṭṭa Yantra and Bhaṭṭa Nāyaka who may be taken as commentators of the Nāṭyaśāstra, and quotes from of one Bhāṣya and one Vārtika. The Vārtika however seems to be an independent treaties on drama though the Bhāṣya an old commentary. But in the absence of suitable data our knowledge about the date of these commentators and the nature as well as the value of their work, is very inadequate. We are however discussing below whatever meagre informations may be gathered about them.

(a) *Ācārya Kīrtidhara* and *Bhāṣyakāra Nānyadeva.* Abhinava has referred to Kīrtidhara only once.[74] But from the special respect shown him by the commentator who calls him ācārya, it appears that Kīrtidhara was a very early commentator of the Nāṭyaśāstra, and as such he was possibly anterior to Bhaṭṭa Udbhaṭa and hence may be placed in the 6th or the 7th century.[75] And Nānyadeva[76] quoted by Abhinava as the author of the Bharata-Bhāṣya seems to be another early commentator of our text.

(b) *Bhaṭṭa Udbhaṭa.* Bhaṭṭa Udbhaṭa's[77] opinion has been thrice quoted by Abhinava. As his views were controverted by Bhaṭṭa Lollaṭa who flourished in the 8th century it is possible that Udbhaṭa was a person of the early 8th or the late 7th century.[78] Though it has been doubted[79] whether Udbhaṭa was really a commentator of the Nāṭyaśāstra, from the reference to his work by Abhinava we may be fairly certain in this matter.

74 Ag. I. p. 208. Cf. Skt. Poetics, Vol. I. p. 29. 75 Cf. Skt. Poetics, I. p. 39.

76 He should be distinguished from his namesake who was a king off Mithila in the 12th century (see JASB for 1915, pp. 407 ff.)

77 Ag. II. pp. 70, 441, 451, De's. Ms. pp. 392.

78 See Skt. Poetics, I. pp. 75ff.

79 Skt. Poetic, I. pp. 37 ff.

(c) *Bhaṭṭa Lollaṭa*. Bhaṭṭa Lollaṭa has been referred to as many as eleven times.[20] From these he appears to be a commentator of the Nāṭyaśāstra. As the *rasa* theory of Śaṅkuka was known to have been lavelled against Lollaṭa's view on the same, this latter writer flourished possibly in the middle of the 8th century.[21]

(d) *Śrī Śaṅkuka*. Abhinava referred to Śrī-Śaṅkuka or Śaṅkuka as many as fifteen times.[22] About his time we seem to have some definite information. For he is probably identical with the author of the poem Bhuvanābhyudaya written during the Kashmirian king Ajitāpīḍa whose date is about 813 or 816 A. C.[23]

(e) *Bhaṭṭa Nāyaka*. Bhaṭṭa Nāyaka has been referred to as many as six times by Abhinava.[24] Besides explaining and elucidating the Nāṭyaśāstra, at least in part, he wrote on the Dhvani theory an independent work named the Hṛdayadarpaṇa. He has been placed between the end of the 9th and the beginning of the 10th century.[25]

(f) *Bhaṭṭa Yantra*, From the single reference to him in Abhinava's commentary it appears that Bhaṭṭa Yantra[26] was a commentator of the Nāṭyaśāstra. About him nothing more can be said except that he preceded the celebrated commentator.

7. Bhatta Abhinavagupta

Among the commentators of the Nāṭyaśāstra, Abhinavagupta or Abhinava is the most wellknown. But his fame rests also on his commentary on the Dhvanyāloka as well as numerous learned treatises on the Kashmir Śaivism. From the concluding portion of some of his books we learn a few facts of his family history, and on the strength of these he has been placed between the end of the 10th and the begining of the 11th century.[27] From the Abhinavabhārati we learn that his another name was Nṛsiṃhagupta.[28]

Although like any other work of this class it professes to explain the text, Abhinava's commentary is not always an adequate help for understanding the several difficult passages of the Nāṭyaśāstra. This drawback might be due to its defective text tradition, but a careful study of it will convince any one that all its weak points cannot be explained away on this assumption alone. There are instances of Abhinava's not being sure about the explanation offered, for example, the word *kutapa* is once explained as

[20] Ag. I. pp. 208, 266, 279, 299 ; II. pp. 134. 196, 415, 423, 436, 452. De's Ms p. 386.
[21] Skt. Poetics. Vol. I. pp 38-39.
[22] Ag. I. pp. 74, 217, 274, 285, 293, 298, 318 ; II. pp. 411 ; 436. De's. Ms. pp 403, 413, 437, 441, 448, 469.
[23] See Skt. Poetics, I pp 38-39.
[24] Ag. I. pp. 4, 26, 278, II. p. 298, De's MS pp. 506, 508.
[25] Skt Poetics, I. pp. 39ff. [26] Ag. I. p, 208.
[27] Skt. Poetics, I. pp. 117ff. [28] See Ag. De's. Ms. pp. 428, 511.

'four kinds of musical instruments'[29] and next as 'a group of singers and players of musical instruments'[30] and then again as 'four of musical instruments',[31] while explaining the *mattavāraṇī* he gives four different views[32] and does not give special support to his own preference. Besides this, his explanation in some cases seem to be fanciful. For example, he explains *khaṇḍana* as (meaning) 'also fanning by means of a fan made of palmleaf'.[33] This evidently is wrong, for in the same context *vyajanakam* 'fanning' has been mentioned, and *khaṇḍana* may better be interpreted as 'drawing patterns or designs'.[34] But such instances are not many. That Abhinava had as the basis of his commentary a defective text of the Nāṭyaśāstra, is apparent from its published portion, and his text was in places to some extent different from any of the versions that have reached us. It is due to this latter fact that sometimes particular passages of the commentary cannot be connected with any portion of the text (given above the commentary) in the Baroda edition. For example, once Abhinava writes "here are four *ca-kāras*",[35] but in the text indicated by the *pratīka* two *cā-kāras* only are available. And curiously enough a part of this text quoted elsewhere[36] in the commentary corroborates the available reading of the text. In another place of Abhinava's commentary we have the word *ālambhana* explained, but we look in vain for it in the text.[37] The same is the case with *avyatireka* and *āgama* occuring in the commentary later on.[38] And some responsibility for its reduced usefulness must be ascribed to the fact that Abhinava had his commentary based on an imperfect text of the Nāṭyaśāstra.

There is still another reason due to which Abhinava's work does not prove to be quite adequate for our need. It is probably because he wrote the commentary with a view to help scholars of his time, whose knowledge on many things relating to the Indian drama, theatre and general literature he could easily assume, his commentary sometimes falls short of our needs.

But in spite of these limitations Abhinava's work has its value. Whenever he has to explain any theory or problem concerning the dramatic art or general aesthetics, he does it very exhaustively by quoting all possible views on the same and often cites examples from a vast number of dramatic and other works some of which have perished. Often he sums up the discussion in a masterly fashion. That he was a voluminous writer on the abstruse philosophical topics gave him some facility in handling such matters. But, for the purpose of reconstructing the theory and practice of the ancient Indian drama, such scholastic discussions are often not of much value, though students of Indian poetics and aesthetics will surely

29 Ag. I. p. 73.
30 Ag. I. p. 65.
31 Ag. I. p. 186.
32 Ag. I. pp. 64-65.
33 Ag. I. p. 41.
34 See note 2 on IX 61-64.
35 Ag. II. p. 34.
36 Ag. I. p. 203.
37 Ag. II. p 34.
38 Ag. II. pp. 97, 225.

be profited by their perusal. But it must be said of *Abhinava's* commentary that it gives considerable help in understanding some difficult passages of the very old obsolete text of the Nāṭyaśāstra, and for this we should be genuinely greatful to him.

VII. Data of India's Cultural History in the Natyasastra

Besides giving all sorts of information relating to the dramaturgy and histrionics as well as the allied arts of dance and music, the Nāṭyaśāstra includes considerable other materials for the cultural history of India. The most important among these will be discussed below under their several heads.

1. Language

The Nāṭyaśāstra gives some description of Pkt. (XVIII. 1-25) and examples of Dhruvā songs in Pkt. (XXXII). From these materials it seems that the Pkt. of the Nāṭyaśāstra lie mid-way between the Pkt. of the classical dramas and that of Aśvaghoṣa's plays. Besides this there occur in this work (XVIII. 44, 48) some references about the nature of languages used by the ancient tribes like the Barbaras, Kirātas, Āndhras, Dramiḍas, Śabaras and Caṇḍālas. Thare are besides other interesting matters relating to the language used by men of different professions and status in life.

2. Literature

In addition to Prakrit verses given as examples of Dhruvās, the Nāṭyaśāstra cites numerous poetical stanzas in Skt. as examples of the Benediction and of the different metres (V. 108-112, 130-131 : XVI). These are very early specimens of the ancient Indian literature. It is on the testimony of these which are free from the artificiality of the later classical poetry, that P. Regnaud placed the Nāṭyaśāstra about the beginning of the Christian era (Introduction to Grosset's ed. of the NŚ. p. VII-VIII). The Nāṭyaśāastra contains also the earliest available discussion on figures of speech (*alamkāra*), and the method of criticism based on the theory of Sentiments (*rasa*) which became very popular amongst Indian scholars during the medieval times.

3. Art

In the Viṣṇudharmottara (II. 2. 4) it has been said that the canons of painting are difficult to understand without an acquaintance with the canons of dancing. Now the Hindu drama as we have seen before depends a great deal on dance which is in fact its mainstay. The same work similarly connects the canons of painting with the canons of image-making. Thus the three arts being connected with one another, the Nāṭyaśāstra receives an aditional importance. This view is justified by the fact that the Nāṭyaśāstra describes various male postures (*sthāna*) such as Vaiṣṇava,

Samapāda, Vaiśākha, Maṇḍala, Ālīḍha and Pratyālīḍha (XI. 50-71), and female postures (*sthāna*) (XIII. 159-169) such as Āyata, Avahittha and Aśvakrānta. These and the various gestures described in the Nāṭyaśāstra may also be helpful in studying specimens of the ancient sculpture and painting. It should be noted in this connection that the Samarāṅgaṇa-sūtradhāra a medieval encyclopoedic work while describlug the rules of making images describes (ed. GOS. Vol. II. p. 301ff) the hand gestures etc. almost in the language of the Nāṭyaśāstra.

4. Metrics

Fiftyeight varieties of metre of *sama, ardhasama* and *viṣama* types have been described in the Nāṭyaśāstra (XVI). All these are perhaps anterior in time to the Chandhaḥ-sūtras of Piṅgala. One important aspect of this description is that the name of the following metres are different in the NŚ. e. g. Drutavilambita=Hariṇapluta (NŚ), Bhujaṅgaprayāta=Aprameyā (NŚ), Srāgviṇī=Padminī (NŚ), Mālinī=Nāndimukhī (NŚ), Hariṇī=Vṛṣabha-ceṣṭita (NŚ), Mandākrāntā=Śrīdharā (NŚ), Prithvī=Vilambita-gati (NŚ), Kusumita-latā-vellitā=Citralekhā (NŚ).

5. Poetics

The Nāṭyaśāstra enumerates (XVII. 43-106) four poetic figures (*alaṃkāra*), ten Guṇas and ten faults (*doṣa*) of a composition. In brief these may be called the earliest writings on poetics. To the theory of Sentiment (*rasa*) and the States (*bhāva*) (VI-VII) also the same remark applies.

6. Costumes and Ornaments

Detailed descriptions of ornaments, and directions about costumes to be used by characters in a play according to their social status, profession, religious faith, and tribal origin etc. are glven in the Nāṭyaśāstra (XXIII. 1-67, 110-127). These may throw interesting light on the social life of the Indian people in the remote past.

7. Mythology

The Nāṭyaśāstra mentions (I-V, XXXIII-XXXIV, XXXVI numerous gods, goddesses, demigods etc. Classified according to the system adopted by Hopkin in his 'Epic Mythology' they are as follows :

(a) *Lower Mythology* : Serpent, Birds, Waters. (b) *Spirits* : Pitṛs, Bhūtas, Rākṣasas, Asuras, Daityas, Dānavas, Yakṣas, Guhyakas. (c) *The eight great gods ;* The Sun-God, the Moon-God, the Wind-God, the Fire-God, the God of death, Varuṇa and Ocean, Indra, the Dikpālas (World-protector). (d) *The Host of Spirits :* Gandharvas, Apsarasas, Kāma, Aśvins, Maruts, Rudras, Viśvedevas, Ādityas, (e) *Divine Seers* : Bṛhaspati, Nārada, Tumburu. (f) *Earthly Ṛṣis and Personages :*

Bala (deva), Nahuṣa, Sanatkumāra. (g) *The Three Supreme Deities :* Brāhman, Viṣṇu, Śiva. (h) *Lesser God :* Kārtikeya. (i) *Goddesesses :* Sarasvati, Lakṣmī, Umā, Pārvatī, Caṇḍikā, Siddhi, Medhā, Smṛti, Mati, Niyati, Nirṛti. It is probably significant that Ganeśa and the Avatāras of Viṣṇu are absent from this list.

8. Geography.

In its chapters XIV, XVIII and XXIII the Nāṭyaśāstra mentions some geographical names such as Aṅga, Anta (Anti) rgiri, Andhra, Avantī, Arvuda, Āvarta, Ānarta, Uśīnara. Oḍra, Kaliṅga, Kāśmīra, Kośala, Khasa, Tāmralipta, Tosala, Tripura, Dākṣinātya, Dramiḍa, Nepāla, Pañcāla, Pulinda (bhūmi), Pauṇḍra, Prāgjyotiṣa. Prāṃśu-pravṛtti, Plavaṃga, Bahirgiri, Brahmottara (Suhmottara), Bhārgava, Magadha, Madraka, Malavartaka, Mahārāṣṭra, Mārgava, Mālava, Mahendra, Mosala, Vaṅga. Vatsa, Vanavāsa, Vārtika (Mārtika), Vāhlīka, Vidiśā, Videha, Śūrasena, Śālaka, Sindhu, Suraṣṭra, Sauvīra, Gaṅgā, Carmaṇvatī, Vetravatī, Mahendra, Malaya, Sahya, Mekala, Kālapañjara, Himālaya, Vindhya, Bhārata.

9. Ethnological Data.

The names of the following tribes occur in the Nāṭyaśāstra. Kāśi, Kosala, Barbara, Andhra, Dramiḍa, Abhīra, Śabara, Caṇḍāla, Śaka, Pallava (Pahlava) and Yavana. From the costumes and colours to be assigned to their body it may be possible to trace them historically.

10. Ars Amatoria.

The Nāṭyaśāstra mentions Kāmitantra or Kāmatantra (XXV. 38, 53-567) and Kāmaśāstra (XXXV. 46). But as it divides women into twenty-four classes, and Vātsyāyana's Kāmasūtra into four classes these names do not seem to relate to the Kāmasūtra which probably comes later.

11. Arthasastra.

The Nāṭyaśāstra is of opinion that "The members of the court (*sabhāstāra*) should be appointed after consulting the views of Bṛhaspati who thinks that the following are the qualities required for this office. "They should be always ready for work, alert, free from indolence, undaunted by hard work, affectionate, forbearing, modest, impartial, skillful, trained in polity and good manners, deeply conversant with the art of argumentation and all other branches of knowledge, and not affected by sexual passion and the like" (XXXIV-87-90). The word *sabhāstāra* which has been translated here as a member of the court, occurs in the Smṛti of Vyāsa who holds that this officer should hold discussion about morals (*dharmāvakya*) for the edification of those who are present (in court). In Mbh 4.1.24, however *sabhāstāra* appears only as a courtier (*sabhya*, Nīlakaṇṭha) who is particularly interested in gambling (Jolly, Hindu law and Custom, pp. 287-288).

The description of the king, the *senāpati*, the *amātya* and the *prāḍvivāka* as given in the Nāṭyaśāstra (XXXIV. 78-87) might well have been taken from the now lost work of Bṛhaspati recognised by Kauṭilya as one of his sources. The Nāṭyaśāstra gives besides one interesting information that the inmates of a royal palace included a *snātaka* (XXXIV. 64-69) and that there was besides a functionary named *kumārādhikṛta* (XXXIV. 76-77). As the definition has been lost, it is not possible to know what his duty was. Can he be identified with the *kumārāmātya* mentioned in Samudragupta's inscription ?

12. Psychology.

The Nāṭyaśāstra seems to be the first in recognizing the twofold importance of psychology in connexion with the production of a play. Its classification of Heroes and Heroines according to their typical mental and emotional states (XXIV. 210ff., XXXIV. 15ff). proves its admission of the importance of psychology on the creative side of the dramatic art ; for with the complete knowledge of all possible reactions of different objects and incidents upon such Heroes and Heroines, the playwright as well as actors and actresses could attain the greatest possible success in characterisation. On the critical side also the importance of psychology was discovered by the Hindu theorists almost simultaneously. It was realised early that no strictly objective standard of beauty ever existed, and the enjoyment of a theatrical production consisted of peculiar reactions which the art of the playwright as well as that of the actors could successfully evoke in spectators of different types. It is on this assumption that the theory of Sentiments and States (VI-VII) important alike for the criticism of the theatre and the *belles lettres* has been elaborated by the author of the Nāṭyaśāstra. Such a view does not allow any kind of dogmatism in the criticism of art and literature, and will make due allowance for the views of people who may widely differ in their tastes because of their varying cultural equipment.

VIII. The Date of the Natyasastra

More than sixteen years ago, a careful investigation of the linguistic, metrical, geographical and ethnographic data, of the evidence to be drawn from the history of poetics and music, of the Kāmaśāstra and the Arthaśāstra, and from inscriptions the present writer came to the conclusion that the available text of the Nāṭyaśāstra existed in the second century after Christ, while the tradition which it recorded may go back to a period as early as 100 B.C. (The Date of Bharata-Nāṭyaśāstra", in the JDL. Vol. XXV. 1934).[1] Since this conclusion was made, a more intensive

[1] For a bibliography on the Date of the NS. see this paper p. 1.

study of the text as well as accession of fresh data has confirmed the writer's belief in its soundness. These additional materials are being discussed below.

1. The Geographical Data

Geographical names occur in the Nāṭyaśāstra (XIV. 36ff.) mostly in connexion with *pravṛttis* or Local Usages which seem to be a later conception and not at all indipensable for understanding the theatrical art as explained in the Nāṭyaśāstra. In fact the authors of the Daśarūpa and the Nāṭakalakṣaṇa, who speak of the *vṛttis* are absolutely silent on *pravṛttis* which are connected with them. Considering the fact that these works depend a great deal on the Nāṭyaśāstra their omission of this item may be taken as very significant. Geographical names occuring in connexion with the *pravṛttis* are found in the Mbh. and some of the Purāṇas, some of these being almost in the same sequence (see D. C. Sircar, "Text of the Puranic Lists of Peoples" in IHQ. Vol. XXI., 1945, pp. 297-314). It seems that some interpolator put them into the text of the Nāṭyaśāstra, for associating it with all the different parts of India, though the original work was an exposition of the dramatic art as it was practised in the northern India especially in the midland only. Hence the geographical data should not be used in determining the date of our text.

2. The Natyasastra earlier than Kalidasa

The argument that a particular dramatist who disregards any rule laid down in the Nāṭyaśāstra, will be earlier than it in time, will reverse the accepted chronological relation between the Nāṭyaśāstra and Kālidāsa.

(a) Though the fact has been everlooked by earlier writers on the subject, Kālidāsa too violates the rules of the Nāṭyaśāstra on the following points :

(i) Though the prescribed rule (XIX. 33) is that the king's wives should be given names connected with the idea of victory, some of Kālidāsa's royal Heroines have been named as follows : Dhāriṇī, Irāvatī (Mālavi.) Haṃsapadikā, Vasumatī (Śak,).

(ii) It is also in disregard of the rule (XIX. 34) prescribing for the handmaids (*preṣyā*) the names of various flowers, that Kālidāsa has Nāgarikā, Madhukarikā, Samābhṛtikā, Nipuṇikā, Candrikā, Kaumudikā (Mālavi.), Parabhṛtikā, Caturikā (Śak.) as the names of handmaids in his play. Vakulāvalikā (Mālavi.) is possibly an exception.

(iii) Though the prescribed rule (XIX. 34) is that the names having an idea of auspiciousness, should be given to the menials, Kālidāsa has Raivataka and Sārasaka (Mālavi.) as the names of servants.

(iv) The term *svāmin* has been used by an army-chief (*senāpati*) in addressing the king (Śak. II) in violation of the prescribed rule that it should be used for the crown-prince (XIX. 12).

(v) Besides these, Kālidāsa has written elaborate Prologues to his plays, though the Nāṭyaśāstra does not recognize anything of this kind as a part of the play proper. These as well as the departures from the rules in Bhāsa's play, may be taken as great dramatists' innovations which as creative geniuses they were fully entitled to.

(b) Besides these there seems to be other facts which probably go to show that Kālidāsa knew the present Nāṭyaśāstra. They are as follows :

(i) Kālidāsa uses the following technical terms of the Nāṭyaśāstra : *aṅgahāra, vṛtti, sandhi, prayoga,* (Kumāra, VII. 91), *aṅga-sattva-vacanā-śrayaṃ nṛttam* (Raghu, XIX. 36), *pātra, prāśnika, sauṣṭhava, apadeśa, upavahana, śākhā, vastu, māyurī mārjanā* (Mālavi.)

(ii) Kālidāsa mentions the mythical Bharata as the director of the celestical theatre (Vikram, III).

(iii) According to Kāṭayavema, Kālidāsa in his Mālāvi. (I. 4.0 ; 21.0) refers to particular passages in the Nāṭyaśāstra (I. 16-19 ; NŚ (C.) XXX, 92ff.)

3. The Mythological Data

In the paper mentioned in the beginning of this chapter the present writer was mistaken in his interpretation of the word *mahāgrāmaṇi* which does not mean Gaṇapati as Abhinava the reputed commentator of the Nāṭyaśāstrā opines (see notes on III.1-8.). The absence from the Nāṭyaśāstra of this deity who does not appear in literature before the fourth century speaks indeed for the great antiquity of this work.

4. The Ethnological Data

The Nāṭyaśāstra in one passage (XXIII. 99) names Kirātās, Barbaras and Pulindas together with Andhras, Dramilas, Kaśis and Kosalas who were brown (*asita,* lit. not white), and in another passage (XVIII. 44) names Andhras and Dramilas together with Barbaras and Kirātas. Āpastamba the author of the Dharmasūtra who lived at the latest in the 300 B.C. belonged to the Andhra land (Jolly, Hindu Law and Custom, p. 6 and also P.V. Kane, Hist. of the Dharmaśāstra. Vol. I. p, 45). Hence it may be assumed on the basis of these names that the Nāṭyaśāstra was in all likelihood composed at a time when a section at least of the Andhras and the Dramilas (forefathers of the modern Tamils) were still not looked upon as thoroughly civilized. Such a time may not have been much after the beginning of the Christian era.

5. The Epighraphical Data

Sylvain Lévi has discovered parallelism between the Nāṭyaśāstra and the inscriptions of the Indo-Scythian Ksatrapas like Chastana who are referred to therein as *svāmi* a term applicable, according to the Śāstra to

the *yuvarāja* or crown-prince (I. Ant. Vol. XXXIII. pp. 163f). Though MM.P.V. Kane (Introduction to the SD. p. viii) has differed from him, Lévi's argument does not seem to be without its force. It may not be considered unusual for common persons who are intimate with him to show the future king an exaggerated honour by calling him *svāmin* a term to be formally applied to the reigning monarch only. Besides the argument put forward by Lévi, there may be collected from the inscriptions other facts too which may incline us to take 200-300 A.C. as the time of the compilation of the Nāṭyaśāstra. These are as follows :

(a) The word *gāndharva* probably in the sense in which the Nāṭyaśāstra uses it (XXXVI. 76) occurs in the Junagarh Rock inscription of Rudradaman, I (150 A.C.). This also mentions terms, like *sauṣṭhava* and *niyuddha* which we meet in the Nāṭyaśāstra probably in the same sense (Junagarh Inscription of Rudradaman I. See Select Inscriptions, pp. 172-173).

(b) The respect for 'Cows and Brahmins' (*go-brāhmaṇa*) which the author of the Nāṭyaśāstra shows at the end of his work (XXXVI. 77) has its parallel in the inscription referred to above. And respect for Brahmins also finds expression in more than one inscription belonging to the 3rd century A.C. (*op. cit.* pp. 159, 161, 165)

(c) The three tribal names Śaka, Yavana, and Pahlava appearing in the inscription of Vasistiputra Pulomayi (149 A.C.) occur in the same order in the Nāṭyaśāstra (*op. cit.*, p. 197,) and NŚ.

The cumulative effect of all these data seems to be that they may enable us to place the Nāṭyaśāstra about 200 A.C., the time of these inscriptions.

6. The Natyasastra earlier than Bhasa

Lack of conformity to the dramaturgic rules of the Nāṭyaśāstra has sometimes been cited as an evidence of the antiquity of Bhāsa, the argument being that as he wrote before the rules were formulated, he could not observe them. This view however, seems to be mistaken. For the rules occurring in the Nāṭyaśāstra cannot, for obvious reasons, be the author's fabrication without relation to any pre-existent literature.[1] If the Nāṭyaśāstra was written after Bhāsa's plays, its rules had every chance of having been a generalisation from them as well as from numerous other dramatic works existing at the time, while the contrary being the case (i.e, Bhāsa being later than the Nāṭyaśāstra) some novelties are likely to be

[1] F. Hall in his Introduction (p. 12) to the Daśarūpa says: At all events, he (Bharata) would hardly have elaborated them (the rules) except as inductions, from actual compositions.

introduced by the dramatist in disregard of the existing rules. It is on this line of argument that the chronological relation between Bhāsa and the Nāṭyśāstra, will be judged below.

(a) On no less than three points, Bhāsa seems to have disregarded the rules of the Nāṭyaśāstra. These are as follows :

(i) The *sūtradhāra* (Director) begins the plays, though according to the Nāṭyaśāstra the *sthāpaka* (Introducer) should perform this function (V. 167).

(ii) In contravention of the rule of the Nāṭyaśāstra (XX. 20) Bhāsa allows death in Act I of Abhiṣeka.

(iii) In the Madhyama-vyāyoga and the Dūtaghṭotkaca, Bhāsa does not give the usual *bharatavākaya* (final benediction) and what he gives in its stead, may be an innovation.

Hence it may be assumed that the Nāṭyaśāstra was completed before the advent of Bhāsa,.

(b) Besides this, there seems to be some good evidence in his works to show that the dramatist was acquainted with this ancient work on drama. For example, he mentions in a humorous context the Jester confounding the Nāṭyaśāstra (Avi. II 0. 38-39) with the Rāmāyaṇa. Bhāsa's mention of some techinical terms as well as the acquaintance which he shows with some special rules of the Nāṭyaśāstra may also be said to strengthen the above assumption.

(i) First, about the technical terms. They are : *sauṣṭhava, prastāvanā, sūtradhāra, prekṣaka, cāri, gati, bhadramukha, hāva, bhāva, māriṣa, nāṭakiyā*, the root *paṭha, raṅga.*

(ii) The hetaera in the Cārudatta (I. 26, 38.) says within herself, "I am unworthy of being allowed entrance into the harem" (*abhāiṇi aham abbhantara-pavesassa*). This seems to refer to the NŚ. XX. 54. The expression, "by means of a Nāṭaka suiting the time" (*kālasaṃvādiṇā nāḍaeṇa*) in Pratimā. (I. 4. 7) probably points to NŚ. XXVII. 88ff.

(iii) The vocal skill of the hetaera referred to by the Śakāra (Parasite) in the Çārudatta may also be said to point to the elaborate rules regarding intonation (*kāku*) in the NŚ. XIX 37-8.

(iv) Besides these, expressions like "the two feet made facile in dance due to training" (*nṛttopadeśa-viśada-caraṇau*) and "she represents the words with all her limbs" (*abhinayati vacāṃsi sarvagātraiḥ*) in the Cārudatta (I.9.0, 16.0) probably relate to the elaborate discussion on dance and the use of gestures in the Nāṭyaśāstra.

On the basis of all these it may be assumed that Bhāṣa was acquainted with the contents of the present text of the Nāṭyaśāstra. Hence

it may be placed in the 2nd centuary A. C. i.e. one century before the time generally assigned to Bhāsa's works. (Jolly, Introduction to AŚ. p. 10, but according to Konow Bhāsa's date may be the 2nd century A. C. See ID. p. 51).

From the foregoing discussions it may be reasonable to assume the existence of the Nāṭyaśāstra in the 2nd centuary A.C., though it must not be supposed that the work remained uninterfered with by interpolators of later ages. Such an interpolation may exist more or less in all the ancient texts. For example, Aristotle's Poetics too, in its received text, has been suspected to have interpolated passages in it. There are indeed interpolated passages in the Nāṭyaśāstra and some of these have been pointed out[2] and a few more may by some chance be discovered afterwards. But this may not bring down the work as a whole to later times.

[2] See notes on XVIII. 6, 48; XX. 63. Besides these cases, the seventeen couplets after XV. 101 and the five couplets after XVI 169 are spurious. For these do not give any important information regarding the art of the theatre or dramaturgy and may be merely scholastic additions. The passage on *pravṛttis* XIV. 36-55 may also be spurious.

THE NĀṬYAŚĀSTRA

CHAPTER ONE

THE ORIGIN OF DRAMA

Salutation

1. With a bow to Pitāmaha[1] (Brahman) and Maheśvara[2] (Śiva) I shall explain the Canons of Drama[3] (*Nāṭyaśāstra*) which were uttered by Brahman.

Sages question.

2-5. Once in the days of yore, high-souled sages such as, Ātreya[1] and others who had subdued their senses, approached the pious Bharata[2] the master of dramatic art during an intermission of studies (*anadhyāya*). He (Bharata) then just finished

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1 (B. G. *same*). [1] Pitāmaha (the Grand-father) is a Purāṇic epithet of the Vedic god Brahman. For, the Pitṛs (the Fathers) such as Aṅgiras, Bhṛgu, Dakṣa and Marīci and others, whose descendants peopled this earth, were their progeny. In the later literature and religion of India, Brahman gradually recedes in the background and practically vanishes. His place is taken by the extra-Vedic Śiva, and Viṣṇu in his fullfledged Purāṇic character.

[2] Maheśvara (the Great God) is another name of Śiva who is originally a pre-Vedic deity. Salutation to Śiva along with Brahman, is very rare in Indian literature.

[3] By 'drama' in this connexion is to be understood any play in its theatrical and literary character. For on this point Ag. (I. p. 7) says that the NŚ. is meant for the producer (of a play) as well as the poet (=playwright). कविप्रयोक्तृपदेशपरं शास्त्रमिति.

2-5 (B.G. *same*). [1] Ātreya—There are two Ātreyas. One is a disciple of Yājñavalkya (Mbh.) and another that of Vāmadeva (Brahma P.) See Vidyalankar, *Jivani-koṣa, sub voce*.

[2] Purāṇas except the Matsya (24. 28-30) are silent on this Bharata, the authority on the Canons of Drama.

the muttering of prayers (*japa*) and was surrounded by his sons. The sages respectfully said to him, "O Brahman, how did originate the Nāyṭyaveda[3] similar to the Vedas, which you have properly composed ? And for whom is it meant, how many limbs does it possess, what is its extent[4] and how is it to be applied ? Please speak to us in detail about it all[5]".

Bharata answers.

6. Hearing these words of the sages, Bharata began in reply to speak thus about the Nāṭyaveda :

7-12. "Get yourselves cleansed, be attentive and hear about the origin of the Nāṭyaveda devised by Brahman[1]. O Brahmins, in the days of yore when the Golden Age (*Kṛta-yuga*)[1a] passed with the reign of Svāyambhuva (Manu), and the Silver Age (*Tretāyuga*) commenced with the career of Vaivasvata Manu, and people became addicted to sensual

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[3] Nāṭyaveda—The 'Nāṭyaveda' according to Ag. is a synonym for the 'Nāṭyaśāstra', and is no Vedic work. He (I. p. 4) says : अत्र तु नाट्यस्य वेद: शास्त्रमिति समास: अन्यथा अध्यापनासम्भवात्.

[4] *pramāṇa*=extent. Ag. takes the word in the sense of proof (*pramāṇam atra niścaya-janakatvam*), but he cites another view as well, which takes the word to mean 'number' and is as follows : अन्ये तु नाट्यगतानां रूपकादीनां पाठ्याभिनयरसगीतानां का संख्येति विभागविषयोऽयं प्रश्न इत्याचक्षते.

[5] From the five questions put in here, it is not to be assumed that the treatment of subjects mentioned will follow the order of these.

6 (B.G. *same*).

7-12 (B.G. *same*). [1] The reference here is to the Nāṭyaveda alleged to have been composed by Brahman in about 36000 *ślokas*. It is also believed that, later on a shorter work (in 12000 *granthas*) was based on this great work and it was in the form of a dialogue between Śiva and Pārvatī. This is considered by some to be the Ādibharata or Sadāśiva-bharata. The present NŚ. contains about 12000 *granthas* and it is supposed to include the views of the authors of the now extinct Nāṭyaveda (composed by Brahman) as well as of the Ādibharata. See Preface to NŚ. (B.) pp. 6-7. On this point Ag (I. p. 8) says: एतेन सदाशिवब्रह्मभरतमतत्रयविवेचनेन ब्रह्ममतसारताप्रतिपादनाय मतत्रयीसारविवेचनं तदन्यप्रक्षेपेण विहितमिदं शास्त्रं.

1a A. K. Coomaraswamy has freely translated 8-17 (The Mirror of Gestures, New York, 1936, p. 16).

pleasures[2], were under the sway of desire and greed, became infatuated with jealousy and anger and [thus] found their happiness mixed with sorrow, and Jambudvīpa[3] protected by the Lokapālas (guardians of the worlds) was full of gods, Dānavas, Gandharvas, Yakṣas, Rākṣasas and great Uragas (Nāgas), the gods, with Indra (Mahendra) as their head, (approached) Brahman and spoke to him, 'We want an object of diversion, which must be audible as well as visible[4]. As the Vedas are not to be listened to by those born as Śūdras, be pleased to create another Veda which will belong to all the Colour-groups[5] (*varṇa*)".

13. "Let it be so", said he in reply and then having dismissed the king of gods (Indra) he resorted to yoga (concentration of mind)[1] and recalled to mind the four Vedas.[2]

14-15. He then thought: "I shall make a fifth[1] Veda on the Nāṭya with the Semi-historical Tales (*itihāsa*),[2] which will conduce to duty (*dharma*)[3], wealth (*artha*) as well as fame, will

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[2] ***grāmyadharma***—Ag. explains the word differently and as follows : ग्राम्योऽसुतग्रास्त्रार्थजनाकीर्णदेशोचितो धर्मः स्वधर्मानुपालनस्वभावः.

[3] According to ancient Indian geography the earth was divided into seven *dvīpas* (continents). Jambudvīpa is one of them. It included Bhārata-varṣa or Bharata-varṣa, known at present as 'India'. Viṣṇu P. (ch. 1-12). See Winternitz, Hist. of Indian Literature, Vol. I, p. 548.

[4] On this point Ag. says : दृश्यमिति दृश्यं श्रव्यमिति व्युत्पत्तिप्रदमित्यर्थः.

[5] This relates to the four classes such as Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra.

13 (B.G. *same*). [1] *Yoga* has been defined in Patañjali's work as *cittavṛttinirodhaḥ*. It however begins with the concentration of the mind.

[2] After 13, B. reads one additional couplet. But G. considers this passage to be spurious and puts it in the footnote.

14-15 (B.G. *same*). [1] In the early Indian literature the *itihāsa* alone was considered as the fifth Veda. See Chāndogya Up. VII. 1f. and 7., and Suttanipāta, II.7 (sellasutta). Kauṭilya's Arthaśāstra too gives the same position to the *itihāsas*. See Winternitz, Vol. I. p. 313.

[2] On *itihāsa* see note below.

[3] ***dharma*** also means virtue, law and custom etc.

contain good counsel and collection [of other materials for human well-being], will give guidance to people of the future as well in all their actions, will be enriched by the teaching of all scriptures (*śāstra*) and will give a review of all arts and crafts[4] (*śilpa*)".

16. With this resolve the Holy One (*bhagavat*) from his memory of all the Vedas shaped this Nāṭyaveda compiled from the four of them.

17-18. The recitative (*pāṭhya*) he took from the Ṛgveda, the song from the Sāman, Histrionic Representation (*abhinaya*) from the Yajus, and Sentiments (*rasa*) from the Atharvaveda, [and] thus was created the Nāṭyaveda connected with the Vedas principal and subsidiary (*vedopaveda*)[1], by the holy Brahman who knows [them] all.

19-20. After the creation of the Nāṭyaveda Brahman said to Indra (lit. the lord of the gods), "Semi-historical Tales (*itihāsa*)[1] have been composed by me, you are to get them [dramatized and] acted[2] by gods. Pass on this Nāṭyaveda to those of the gods who are skilful, learned, free from stage-fright and inured to hard work."

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[4] The word *śilpa* is very often synonymous with *kalā*. As the 64 *kalās* enumerated in different works include different arts and crafts, these two words may be translated as 'arts and crafts'. *Śilpa*, however, is sometimes to be distinguished from *kalā*; and then it may mean merely 'a craft'.

16 (B.G. *same*).

17-18 (B.G. *same*). [1] *Vedopaveda*—the Vedas and the Upavedas *i.e.* the Vedas principal as well as subsidiary. The Vedas are all well-known, and there are at least four Upavedas, one being attached to each of the Vedas. They are as follows: the Āyur-veda (the Science of Medicine) to the Ṛgveda, Dhanur-veda (the Science of Arms)—to the Yajurveda, Gandharva-veda (Musical Science) to the Sāmaveda, and Sthāpatya-śāstra (the Science of Architecture) to the Atharvaveda.

19-20 (B.G. *same*). [1] Kauṭilya's Arthaśāstra in its definition of *itihāsa* enumerates *purāṇa* and *itivṛtta* as belonging to its contents. An *itivṛtta*, according to Winternitz, can only mean an "historical event" and *purāṇa* probably means "mythological and legendary lore." Vol. I. p. 518. Pargiter has, however, extracted solid historical facts from some of the

21-22. At these words of Brahman, Indra bowed to him with folded palms and said in reply, "O the best and holy one, gods are neither able to receive it and maintain it, nor are they fit to understand it and make use of it; they are unfit to do anything with the drama[1].

23. The sages (*muni*)[1] who know the mystery of the Vedas and have fulfilled their vows, are capable of maintaining this (Nāṭyaveda) and putting it into practice."

The Nāṭyaveda and Bharata's one hundred sons

24. On these words of Śakra (Indra), Brahman said to me; "O the sinless one, you with your one hundred sons[1] will have to put it (the Nāṭyaveda) to use".

25. Thus ordered, I learnt the Nāṭyaveda from Brahman

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extant Purāṇas (See his Ancient Indian Historical Traditions, London, 1922). According to the native Indian tradition *itihāsa* is said to be an account of events that occurred in the past, carrying in it instructions about duty, wealth, enjoyment of pleasure, and salvation. The traditional *śloka* is—

धर्मार्थकाममोक्षाणामुपदेशसमन्वितम् । इतिवृत्तकथायुक्तमितिहासं प्रचक्षते ॥

The same tradition assigns the position of *itihāsa* to the Mahābhārata the great Indian epic. It is possibly this *itihāsa* that has been connected with the Nāṭyaveda by the author of the *śāstra*. Hence it appears that Oldenberg's theory about the original connexion between epic and dramatic poetry, is worthy of serious consideration. *Nāṭyākhyaṃ pañcamaṃ vedaṃ setihāsaṃ karomy aham* (15) seems to be very significant. Ag. (I. p. 13) explains *setihāsam* as *itihāsopadeśakarūpaṃ saprabhedam*. See Winternitz, Vol. I. pp. 100 ff. 312 n. [2] See note on 14-15 above.

21-22 (B.G. *same*). [1] It may be tentatively suggested here that the gods represented the primitive Indo-Aryans who possibly had no drama. On this point see the author's Prācīn Bhārater Nāṭya-kalā (in Bengali), Calcutta, 1945 p. 60 ff.

23 (B.G. *same*). [1] The word *muni* is evidently to be derived from the Pkt. root *muṇa* 'to know' which is most probably not of Indo-European origin.

24 (B.G. *same*). [1] The Purāṇas and similar other works totally ignore these one hundred sons of Bharata.

25 (B. G. *same*).

and made my able sons study it as also [learn] its proper application.

Names of Bharata's one hundred sons

26-39. [1][Names of my sons are]: Śāṇḍilya, Vātsya, Kohala[2], Dattila[3], Jaṭila, Ambaṣṭhaka, Taṇḍu, Agniśikha, Saindhava, Puloman, Śāḍvali, Vipula, Kapiñjali, Bādari, Yama, Dhūmrāyaṇa, Jambudhvaja, Kākajaṅgha, Svarṇaka, Tāpasa, Kedāra, Śālikarṇa[4], Dīrghagātra, Śālika, Kautsa, Tāṇḍāyaṇi, Piṅgala, Citraka, Bandhula, Bhaktaka, Muṣṭika Saindavāyana Taitila, Bhārgava, Śuci, Bahula Abudha, Budhasena, Pāṇḍukarṇa, Kerala, Ṛjuka, Maṇḍaka, Śambara, Vañjula, Māgadha, Sarala, Kartṛ, Ugra, Tuṣāra, Pārṣada, Gautama, Bādarayaṇa[5], Viśāla, Śabala, Sunābha, Meṣa, Kāliya, Bhramara, Pīṭhamukha Muni, Nakhakuṭṭa[6], Aśmakuṭṭa[7], Ṣaṭpada, Uttama, Pāduka, Upānat, Śruti, Cāṣasvara, Agnikuṇḍa, Ājyakuṇḍa, Vitāṇḍya, Tāṇḍya, Kartarākṣa, Hiraṇyākṣa, Kuśala, Duḥsaha,

26-39 (B. *same* ; G. 26-38). [1] B. and G. read some of these names differently. Some at least of the so-called sons of Bharata might in fact have been the authors who wrote on dramaturgy, histrionic art, dance and music etc. Śiṅgabhūpāla mention the first four. See below notes 2-7.

[2] Kohala has again been mentioned in NŚ. (C.) XXXVI. 65. Ag. has referred to his opinion several times and quoted from his work on *nāṭya* (Vol. I. pp. 140, 173, 182, 183, 285 ; Vol. II. pp. 26, 55, 130, 133, 142, 144, 146, 147, 151, 155, 407, 416, 421, 434, 452, 458, 459). Later writers like Dāmodaragupta, Hemacandra, Śārṅgadeva, Śāradātanaya and Śiṅgabhūpāla acknowledge him as an authority on drama and music. (See S. K. De, Skt. Poetics, p. 25. f.n.)

[3] Ag. has quoted a passage from the work of one Dattilācārya (Vol. I. p. 205). He seems to be identical with this Dattila. See also note 1 above.

[4] Śālikarṇa is probably identical with Śātakarṇa referred to and quoted in the commentary of the Anargharāghava (p. 7. see Lévi, II. pp. 27, 65) and the Nāṭakalakṣaṇa. (p. 47, ed. M. Dillon). Cf. Sālivāhana =Sātavāhana.

[5] The Nāṭakalakṣaṇa (pp. 46, 114) refers to and quotes from him.

[6] The Nāṭakalakṣaṇa (pp. 114, 121) refers to and quotes from this authority. So does SD (295).

7. The Nāṭakalakṣaṇa (pp. 4, 19, 114, 115) refers to and quotes from this authority.

Jāla, Bhyānaka, Bībhatsa, Vicakṣaṇa, Puṇḍrākṣa, Puṇḍranāsa, Asita, Sita, Vidyujjihva, Mahājihva, Śālaṅkāyana, Śyāmāyana, Māṭhara Lohitāṅga, Saṃvartaka, Pañcaśikha, Triśikha, Śikha, Śaṅkhavarṇamukha, Ṣaṇḍa, Śaṅkukarṇa, Śakranemi, Gabhasti, Aṃśumālī, Śaṭha, Vidyut, Śātajaṅgha, Raudra and Vīra.

39-40. [Thus] at the command of Brahman and for the benefit of the people I assigned to my sons different roles suitable to them[1].

Performance begins with three Styles.

41. O Brahmins, I then prepared to give a performance (*prayoga*) in which was adopted dramatic Styles (*vṛtti*) such as the Verbal (*bhāratī*),[1] the Grand (*sāttvatī*), and the Energetic (*ārabhaṭī*).

Need of the Kaiśikī Style

42-43. [1]I [then went[2] to Brahman and] after bowing, informed him [of my work]. Now Brahman (lit. the *guru* of gods) told me to include the Graceful (*kaiśikī*) Style also [in my performance], and he asked me to name materials conducive to its introduction.

43-45. Thus addressed by the master I replied, "Give me materials necessary for putting the Graceful (*kaiśikī*) Style into practice. At the time of Nīlakaṇṭha's[1] (Śiva) dance I have seen his Graceful Style appropriate to the Erotic Sentiment, and this requires

39-40 (B. *same* ; G. 39). [1] G. reads 39b differently.

41 (B. *same* ; G. 40). [1] The four Styles probably related to four tribes such as Bharata, Sāttvata, Keśika and Arabhaṭa. Among these Bharata and Sāttvata are wellknown. The remaining two names might have been lost.

42-43 (B. *same* ; G. 41). [1] G *om.* 42a.

[2] *pragṛhya* (=embracing) has been taken to mean 'going to'.

43-45 (B. *same* ; G. 42-44a). [1] Śiva is India's traditional god of dance. See M. Ghosh (ed.) Abhinayadarpaṇa, Calcutta, 1934, English Translation, p. 1.

beautiful dresses and is endowed with gentle Aṅgahāras[2] and has Sentiments (*rasa*), States (*bhāva*)[3] and action as its soul.

Creation of Apsarasas for practising the Kaiśikī Style

46-47. This Style cannot be practised properly by men except with the help of women." Then the powerful Lord (Brahman) created from his mind nymphs (*apsaras*) who were skillful in embellishing the drama[1], and gave them over to me [for helping me] in the performance.

Names of Apsarasas

47-50. [Their names[1] are] : Mañjukeśī, Sukeśī, Miśrakeśī, Sulocanā, Saudāminī, Devadattā, Devasenā, Manoramā, Sudatī, Sundarī, Vidagdhā, Sumālā, Santati, Sunandā, Sumukhī, Māgadhī, Arjunī, Saralā, Keralā, Dhṛti, Nandā, Supuṣkalā and Kalabhā.

Svāti and Nārada engaged to help Bharata

50-51. And by him (Brahman) Svāti[1] together with his disciples was employed to play on musical instruments, (lit. drums) and celestical musicians (*gandharva*) such as, Nārada[1] and others were engaged in singing songs.[2]

51-53. Thus after comprehending the dramatic art (*nāṭya*) which arose out of the Vedas and their [different] limbs, I along with my sons as well as Svāti and Nārada approached Brahman (lit. lord of the worlds) with folded palms and

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[2] For *aṅgahāras* see NŚ. IV. 16 ff. Read *mṛdvaṅgahāra* for *nṛttāṅga°* in B. [3] For details on States see NŚ. VII.

46-47 (B. *same*; G. 44b-45). [1] *nāṭyālaṅkāra* here may be taken also to mean *nāṭyālaṅkāras* mentioned in NŚ. XXIV. 4-5.

47-50 (B. 47-50a, G. 46-48). [1] B. and G. read some of the names in a slightly different manner

50-51 (B. 50b–51a, G. 49). [1] One Svāti has been mentioned in the Viṣṇu P. Nārada is also a well-known Purāṇic sage. He is mentioned as a musician in Bhāgavata and Vāyu P. See Vidyalankar. JK.. *sub voce.*

[2] Ag. thinks *gāna* in this connexion means the playing of stringed instruments and flutes.

51-53 (B. 51b-53a, G. 50-51).

said that the dramatic art (*nāṭya*) has been mastered, and prayed for his command.

The Banner Festival of Indra and the first production of a play

53-55. On these words, Brahman said, "A very suitable time for the production of a play has come: the Banner Festival[1] of Indra has just begun; make use of the Nāṭyaveda now on this occasion".

55-58. I then went to that festival in honour of Indra's victory which took place after the Dānavas and the Asuras (enemies of the gods) were killed. In this festival where jubilant gods assembled in great numbers I performed for their satisfaction the holy[1] Benediction (*nāndī*) containing blessings with words in their eightfold[2] aspects (*aṣṭāṅga*, lit. of eight limbs). Afterwards I devised an imitation of the situtiou in which the Daityas were defeated by gods (and), which represented [sometimes] an altercation and tumult and [sometimes] mutual cutting off and piercing [of limbs or bodies].

The pleased gods reward Bharata's party

58-61. Then Brahman as well as the other gods were pleased with the performance and gave us all sorts of gifts[1] as a token of joy that filled their mind. First of all the pleased Indra

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53-55 (B. 53b-55a; G. 52-53). [1] This festival occurred on the twelfth day of the bright half of the moon in the month of Bhādra. It was a very popular festival in ancient India. Aśvaghoṣa mentions it in his *kāvyas*. *Maha*, a part of the compound *dhvaja-maha* is simply a Pkt. form of the word *makha* meaning 'sacrifice'; cf. *Indra-makha*.

55-58 (B. 55b-58a; G. 54-56). [1] *Veda-sammita* (*veda-nirmita*, G.) means 'like the Veda' *i. e.* 'holy'.

[2] The eight aspects of words are noun (*nāma*), verb (*ākhyāta*), particle (*nipāta*), prefix (*upasarga*), compound word (*samāsa*), secondary suffix (*taddhita*), euphonic combination (*sandhi*), nominal and verbal suffixes (*vibhakti*). See NŚ. XV. 4.

58-61. (B. 58b-61, G. 57-59) [1] Making gifts to dancers, singers and actors at a performance, is a very old custom in India. Such gifts were made by rich members of the audience, while the common people enjoyed

(Śakra) gave his auspicious banner, then Brahman a Kuṭilaka[2] and Varuṇa a golden pitcher (*bhṛṅgāra*), Sūrya (the sun-god) gave an umbrella, Śiva success (*siddhi*), and Vāyu (the wind-god) a fan. Viṣṇu gave us a lion-seat (*siṃhāsana*), Kuvera a crown, and the goddess Sarasvatī gave visibility as well as audibility[3].

62-63. [1] The rest of the gods, and the Gandharvas, the Yakṣas, the Rākṣasas and the Pannagas (Nāgas) who were present in that assembly and were of different birth and merit, gladly gave my sons speeches suited to their different roles [in the play], States (*bhāva*)[2], Sentiments (*rasa*), [good physical] form, [proper] movement [of limbs] and strength as well as beautiful ornaments.

64-65. Now when the performance relating to the killing of the Daityas and the Dānavas began, the Daityas who came there [uninvited] instigated the Vighnas (malevolent spirits) with Virupākṣa as their leader, said, "Come forward, we shall not tolerate[1] this dramatic performance."

66. Then the Vighnas (evil spirits) together with the Asuras resorted to supernatural power (*māyā*) and paralysed the speech, movement as well as memory of the actors.

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the performance without any payment. This old custom is now dying out under the influence of modern theatres which realise the price of the entertainment beforehand by selling tickets.

[2] Kuṭilaka.—Ag. takes it to mean 'a curved stick fit to be used by the Jester'. But he does not seem to be supported in this by the old dramatic literature. In Kalidāsa's Mālavi. however occur *bhuaṅgama-kuḍila-daṇḍakaṭṭha* and *daṇḍakaṭṭha* (ed. Pandit, Bombay, 1889, IV. 150, 160). But it is not clear from the context whether it belonged to the Jester. The NŚ. XXIII 167-170 describes probably this *daṇḍakāṣṭha*, but does not connect it with the Jester.

[3] From now on the numbering of couplets is wrong in B.

62-63 (B. *same* ; G. 60-61). [1] B. reads 63a as दनवनः प्रहृष्टास मनुषेभ्यो दिवौकसः. [2] For details on States see NŚ. VI.

64-65 (B. *same* ; G. 62-63). [1] *na kṣamiṣyāmahe* (*neltham icchāmahe*, B).

66 (B. *same* ; G. 64).

67-68. Seeing this injury to them,[1] Indra sat in meditation to ascertain the cause of break in the performance and found out that, surrounded on all sides by the Vighnas (evil spirits), the Director (*sūtradhāra*) together with his associates (actors) had been rendered senseless and inert.

69-70. Then with eyes turning in anger he rose and took up that best banner staff (*dhvaja*), brilliant with all the jewels set in it. With this Jarjara Indra beat to death the Asuras and the Vighnas who were hanging about the stage [for mischief].

71-73. The Vighnas together with the Dānavas having been slain, all the gods saids in joy. "O [Bharata,] you have got a divine weapon with which all destroyers of a play have been made *jarjara* (beaten to pulp). Hence it will have the name of Jarjara.[1]

73-75. The remaining enemies too who may come to do violence to [actors] will fare like this." To the gods, Indra then said with pleasure, "Let it be so: this Jarjara will be the protection of all actors."

75-76. [And afterwards], when the play was ready and Indra's festival continued in full force, the remaining Vighnas began to create terror for the rest of the actors.

76-78. Having noticed these attempts caused by the insult of the Daityas[1] I, along with my sons, approached Brahman [and said], "O the holy one and the best of gods, the Vighnas (the evil spirits) are determined to destroy this dramatic performance; so enlighten me about the means of its protection."

67-68 (B. *same*; G. 65-66) [1] *tatra teṣām saḥ* (*sūtradhārasya*, B.G.)

69-70 (B. *same*; G. 67-68).

71-73 (B. 71-72, 73b; G. 69-70, 71b). [1] This is evidently an instance of folk-etymology. We read 72b. as, नाट्यविघ्नविघ्नाः सर्वे येन ते जर्जरीकृताः : (C.) but B. G. जर्जरीकृतसर्वांगा येनैते दानवाः कृताः and adds one hemistich as follows:— यस्मादनेन ते विघ्नाः सासुराः जर्जरीकृताः.

73-75 (B. 73b-75, G. 72-73). 75-76 (B. 76, G. 74).

76-78 (B. 77-78; G. 75-76). [1] *daityānām* (*madarthe*, B.)

78-79. "O the high-souled one," said Brahman then to Viśvakarman,[1] "build carefully a playhouse of the best type."

79-81. After constructing it according to this instruction[1] he (*i.e.* Viśvakarman) went with folded palms to Brahman's court [and said], "O god, please have a look at the playhouse which has [just] been made ready." Then Brahman, along with Indra and and all other good (lit. the best) gods, went to have a view of the playhouse.

82-88. On seeing it Brahman said to the rest of gods, "You ought to co-operate in the protection of the playhouse in its several parts [and of the objects relating to dramatic performance]: Candra (the moon-god) to protect the main building; the Lokapālas (guardians of the worlds) its sides, the Maruts its four corners, Varuṇa the space [within the building], Mitra the tiring room (*nepathya*), Agni its plinth[1], clouds the musical instruments[2], deities of four Colour-groups (*varṇa*)[3] the pillars, the Ādityas and the Rudras the space between the pillars, the Bhūtas (spirits) the rows [of seats = *dhāraṇī*], the Apsarasas its rooms, the Yakṣiṇīs the entire house, the ocean-god the ground, Yama the door, the two Nāga kings (Ananta and Vāsukī) the two blades of the door (*dvārapatra*)[4], the Rod[5] of Yama the door-frame, Śiva's Pike the top of the door.

88-93. [1] Niyati and Yama (*Mṛtyu*) were made two door-keepers, and Indra himself stayed by the side of the stage. In the

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78-79 (B. 79 ; G. 77). [1] Viśvakarman is the architect of the gods, He is very frequently met with in the Purāṇas. There was also a Vedic deity of this name. See Vidyalankar, JK, *sub voce.*

79-81 (B. 81-82 ; G. 79-80). [1] *Kṛtvā yathoktam evaṃ tu gṛhaṃ padmodbhavājñayā.* B. G. read in place of this hemistich a complete *śloka.*

82-88 (B. 83-89a ; G. 81-87a). [1] *Vedikā raṅga-vedikā tatra tīkṣṇo' dhiṣṭhātetyarthaḥ* (Ag.).

[2] *bhāṇḍa iti tripuṣkare sopakaraṇe* (Ag.)

[3] Such deities are nowhere to be met with.

[4] *dvārapatra (dvara-pārśve* G.) [5] See NS. III. 1-8 note 5.

88-93 (B. 89b-95a ; G. 87b-92a). [1] B. reads a couplet between 91a and 91b.

Mattavāraṇi was placed Lightning which was capable of killing Daityas, and the protection of its pillars was entrusted to the very strong Bhūtas, Yakṣas, Piśācas and Guhyakas. In the Jarjara was posted Thunder (*vajra*) the destroyer of Daityas, and in its sections (*parva*) were stationed the best and powerful gods. In the topmost section was placed Brahman, in the second Śiva, in the third Viṣṇu, in the fourth Kārtikeya and in the fifth great Nāgas such as, Śeṣa, Vāsuki and Takṣaka."

93-94. Thus for the destruction of the Vighnas, gods were placed in different parts of the Jarjara, and Brahman himself occupied the middle of the stage. It is for this reason[1] that flowers are scattered there [at the beginning of the performance].

95. Denizens of the nether regions such as, the Yakṣas, the Guhyakas and the Pannagas were employed to protect the bottom of the stage.

96. Let Indra protect the actor who assumes the role of the hero, Sarasvatī[1] the actress assuming the role of the heroine, Oṃkāraḥ[2] the Jester and Śiva the rest of the characters (*dramatis personæ*).

97. He (Brahman) said that the gods who were employed to protect it (*i.e.* the play) would be its guardian deities.

Brahman pacifies the Vighnas

98-99. In the meanwhile gods in a body said to Brahman, "You should pacify the Vighnas by the conciliatory method (*sāman*). This (method) is to be applied first, and secondly the making of gifts (*dāna*); and (these proving futile) one should afterwards create

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93-94. (B. 95b-96 ; G. 92b-93). [1] See NŚ. V. 74.

95 (B. 97 ; G. 94).

96 (B. 98 ; G. 95). [1] Sarasvatī mentioned here seems to be the Vedic goddess of the same name. See Ṛk. I, 142.9 and JK. *sub voce*.

[2] Oṃkāra as a deity is very rarely to be met with.

97 (B. 99 ; G. 96).

dissension [among enemies], and this too proving unsuccessful punitive force (*daṇḍa*) should be applied [for curbing them[1]].

100. Hearing these words of the gods, Brahman called the evil spirits and said, "Why are you out for spoiling the dramatic performance ?"

101-103. Questioned thus by Brahman, Virūpākṣa[1] together with the Daityas and the Vighnas, said these conciliatory words: "The knowledge of the dramatic art (*nāṭyaveda*) which you have introduced for the first time, at the desire of the gods, has put us in an unfavourable light, and this is done by you for the sake of the gods; this ought not to have not been done by you who is the first progenitor (lit. grand-father) of the world, from whom came out alike gods as well as Daityas."

104-105. These words being uttered by Virūpākṣa,[1] Brahman said, 'Enough of your anger, O Daityas, give up your grievance (lit. sorrow), I have prepared this Nāṭyaveda which will determine the good luck or ill luck of you as well as of the gods, and which will take into account acts and ideas of you as well as of the Daityas.

Characteristic of a drama

106. In it (*nāṭya*) there is no exclusive representation of you or of the gods: for the drama is a representation of the state of the Three Worlds (*bhāvānukīrtana*)[1].

107. [In it] sometimes there is [reference to] duty, sometimes to games, sometimes to money, sometimes to peace, and

98-99. (B. 100-101 ; G. 97-98). [1] This is an ancient Indian political maxim.

100 (B. 102 ; G. 99).

101-103 (B. 103-105 ; G. 100-102). [1] This name occurs in Rām. and Mbh. and in some Purāṇas, but none can be identified with Virūpākṣa mentioned here. See Vidyalankar, JK. *sub voce*.

104-105 (B. 106-107 ; G. 103-104). [1] For *Virūpākṣa*, B. reads *vighnānām*.

106. (B. 108 ; G. 105). [1] A. K. Coomaraswamy has freely translated 106-109. (See MG., New York, 1936, pp. 16-17).

107. (B. 109 ; G. 106).

sometimes laughter is found in it, sometimes fight, sometimes love-making and sometimes killing [of people].

108-109. This teaches duty to those bent on doing their duty, love to those who are eager for its fulfilment, and it chastises those who are ill-bred or unruly, promotes self-restraint in those who are disciplined, gives courage to cowards, energy to heroic persons, enlightens men of poor intellect and gives wisdom to the learned[1].

110. This gives diverson to kings, and firmness [of mind] to persons afflicted with sorrow, and [hints of acquiring] money to those who are for earning it, and it brings composure to persons agitated in mind.

111-112. The drama as I have devised, is a mimicry[1] of actions and conducts of people, which is rich in various emotions, and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all.

113. The drama will thus be instructive[1] to all, through actions and States (*bhāva*) depicted in it, and through Sentiments, arising out of it.

114-115. It will [also] give relief to unlucky persons who are afflicted with sorrow and grief or [over]-work, and will be conducive to observance of duty (*dharma*) as well as to fame, long life, intellect and general good, and will educate people.

116. There is no wise maxim, no learning, no art or craft, no device, no action that is not found in the drama (*nāṭya*).

108-109 (B. 110-111 ; G. 107-101). [1] All these lay stress on the educative aspect of dramatic performances.

110 (B. 112 ; G. 109).

111-112 (B. 113-114 ; G. 110-111). [1] Aristotle also brings in 'imitation' to explain poetry and drama (See Poetics).

113 (B. 115 ; G. 112). [1] See above 108-109 note.

114-115 (B. 116-117 ; G. 113-114).

116 (B. 118 ; G. 115).

117-118. Hence I have devised the drama in which meet all the departments of knowledge, different arts and various actions. So, (O, Daityas) you should not have any anger towards the gods; for a mimicry of the world with its Seven Divisions (*sapta dvīpa*)[1] has been made a rule of, in the drama.

119. [1] Stories taken out of Vedic works as well as Semi-historical Tales (*itihāsa*) [so embellished that they are] capable of giving pleasure, is called drama (*nāṭya*).

120. [1] A mimicry of the exploits of gods, Asuras, kings as well as house-holders in this world, is called drama.

121. And when human nature with its joys and sorrows, is depicted by means of Representation through Gestures, and the like (*i.e.* Words, Costume, and Temperament or *Sattva*) it is called drama."

Offering Pūjā to the gods of the stage

122-123. The Brahman said to all the gods, "Perform duly in the playhouse a ceremony (*yajana*) with offerings, Homa,[1] Mantras[2], (sacred) plants, Japa[3]: and the offerings in it should consist of eatables hard as well as soft (*bhojya* and *bhakṣya*[4]).

124. Thus this Veda (*i.e.* this Nāṭyaveda) will have a

117-118 (B. 119-120; G, 116). [1] According to the Purāṇic geography the world was divided into seven continents such as Jambu, Plakṣa, Śālmali, Kuśa, Krauñca, Śāka and Puṣkara. Each of these continents was further subdivided into nine regions, and Bhārata (India) is a region of the Jambu continent.

119 (123b-124a; G. 119) [1] B. readsone couplet more after this.

120 (B. 121b-122a; G. 117) [1] We read 120b as *kṛtānukaraṇaṃ loke nāṭyam etad bhaviṣyati,* but B. G. differently.

121 (B. 122b-123a; G. 118).

122-123 (B. 125b-127a; G. 120-121). [1] *homa*—offering oblations to gods by throwing *ghee* into the consecrated fire.

[2] *mantra*—formula of prayer sacred to any deity.

[3] *Japa*—repeating a *mantra* or muttering it many times.

[4] खरविशदमभ्यवहार्यं भक्ष्यमिति केचित्, खरं भक्ष्यमपूपादि विशदं मोदकादि.

happy adoration of the world. A dramatic spectacle (*prekṣā*[1]) should not be held without offering Pūjā[2] to the stage.

125. He who will hold a dramatic spectacle without offering the Pūjā, will find his knowledge [of the art] useless, and he will be reborn as an animal of lower order (*tiryag-yoni*).

126. Hence [producers of a play] should first of all offer by all means, Pūjā to the [presiding] deity of the stage, which is similar to the [Vedic] sacrifice.

127. The actor (*nartaka*) or his wealthy patron (*arthapati*) who does not offer this Pūjā or does not cause it to be offered, will sustain a loss.

128. He who will offer this Pūjā according to the rules and the observed practice, will attain auspicious wealth and will [in the end] go to heavens."

129. Then Brahman with other gods said to me, "Let it be so, offer Pūjā to the stage."

Here ends Chapter I of Bharata's Nāṭyaśāstra, which treats of the Origin of Drama.

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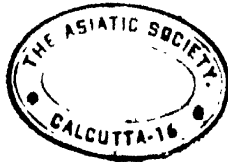
124 (B.127b-128a ; G.122) [1] *prekṣā* Pali *pekkhā* occuring in Sikkhāpadas (c. 600 B. C.).

[2] *pūjā*—worshipping a deity with flowers, sweet scent, incense, music and offering of eatables.

125 (B.128b-129a, G.123). 126 (B.129b-130a, G.124).

127 (B.130b-131a, G.125) 128 (B131b-132a, G.126).

129 (B.132b-133, G.127).



CHAPTER TWO

DESCRIPTION OF THE PLAYHOUSE

Introduction

1-2 On hearing Bharata's words, the sages said, "O the holy one, we would like the hear about the ceremony relating to the stage.[1] And how are the men of future to offer Pūjā in the playhouse or [to know about] the practices related to it, or its accurate description?

3. As the production of a drama begins with the playhouse, you should [first of all] give us its description."

The three types of the playhouse

4. On hearing these words of the sages, Bharata said, "Listen, O sages, about the description of a playhouse[1] and of the Pūjā to be offered in this connexion.

5-6.[1] Creations of gods [observed] in houses and gardens[2].

1-2 (B.G. *same*). [1] *raṅga* here means 'the stage.' It may also mean the auditorium as well as the spectators sitting there. So Kālidāsa writes: अहो रागबद्धचित्तवृत्तिरालिखित इव सर्वतो रङ्ग: Śak. I. 4. 2. 3 (B.G. *same*)

4 (B.G. *same*). [1]. Except the cave (c. 200 B.:C.) in the Ramgarh hill suspected by Th. Bloch (Report of the Archaeological Survey of India, 1903-4, pp.123 ff) to have been the remains of a theatre, there is no other evidence of the existence of a playhouse in ancient India. From the description of the playhouse in the present chapter we learn that it was constructed with brick walls and wooden posts probably with a thatched bungalow roof The *saṃgidasālā* (*saṃgītaśālā*) mentioned by Kālidāsa in his Mālavi. was possibly something like a playhouse (*nāṭyamaṇḍapa*). Large open halls called *nāṭmandir* often found in front of more recently built temples in Bengal and the neighbouring provinces may be connected with the extinct playhouses. This *nāṭ-mandir* or *nāṭ-śālā* is often met with in the medieval Bengali literature.

5-6 (B.G. *same*). [1]. Between the two hemistichs of 5, B. reads one more hemistich.

[2]. This is the reason why no description of a playhouse suitable for the gods has been given in the NŚ.

are the outcome of their [mere] will but men's [creative] activity should be carefully guided by rules [laid down in the Śāstras]. Hence, listen about the method of building a playhouse and of the manner of offering Pūjā at the site [of its construction].

7-8. There are three types of playhouses devised by the wise Viśvakarman [the heavenly architecht] in the treatise on his art (*śāstra*). They are oblong (*vikṛṣṭa*),[2] square (*caturasra*) and triangular (*tryasra*).

The three sizes of the playhouse

8-11. Their sizes vary: they may be large (*jyeṣṭha*), middle-sized (*madhya*) and small (*avara*). The length (lit. measurement) of these [three types] fixed in terms of cubits as well as Daṇḍas, is one hundred and eight, sixtyfour or thirtytwo. They[2] should [respectively] have [sides] one hundred and eight, sixtyfour and thirtytwo [cubits or Daṇḍas][3] long. The large playhouse is meant for gods[4] and the middle-sized one for kings, while for the rest of people, has been prescribed the smallest [theatre].[5]

7-8 (B.G. *same*).

8-11 (B.G. *same*). [1] Some are for identifying the oblong, the square and the triangular types respectively with the large, the middle-sized and the small playhouses, but Ag. very rightly objects to this. He says. According एतान्येव त्रीणि ज्येष्ठादीनि इति केचित् अन्यं तु प्रत्येकं त्रित्व मिति नवैतेऽस्य भेदा इत्याहुः— एतदेव युक्तम् to Ag's view there will be the following nine types of playhouses: (i) large oblong (ii) large square, (iii) large triangular, (iv) oblong (v) medium square, (vi) medium triangular, (vii) small oblong, (viii) small square and (xi) small triangular. For a free translation of the passages in this chapter (8, 17, 19, 24-28, 33-35, 43-53, 63,68, 69-92) relating to the construction of the playhouse see D. R. Mankad, "Hindu Theatre" in IHQ. VIII. 1932. pp. 482 ff.

[2] They *i. e.* the large, the middle-sized and the small.

[3] As the measurements described are both in terms of cubits and *daṇḍas* (4 cubits), eighteen kinds of playhouse will be available.

[4] Ag (I. p.51) thinks that by gods, kings and other peoples mentioned in this passage characters in a play have been meant. But this view does not seem to be plausible. So the other view, mentioned by him, which takes gods and kings etc. as spectators may be accepted.

[5] After this, B. reads three couplets which go rightly between 20 and 24. G. also holds the same view.

The table of measurement

12-16. Listen now about the measurement of all these theatres, which has been fixed by Viśvakarman. Units of these measurements[1] are: Aṇu, Raja, Bāla, Likṣā, Yūkā, Yava, Aṅgula, cubit (*hasta*) and Daṇḍa.

8 Aṇus	=	1 Raja
8 Rajas	=	1 Bāla
8 Bālas	=	1 Likṣā
8 Likṣās	=	1 Yūkā
8 Yūkas	=	1 Yava
8 Yavas	=	1 Aṅgula
24 Aṅgulas	=	1 cubit
4 cubits	=	1 Daṇḍa.

With the preceding table of measurement I shall describe them (*i.e.* the different classes of playhouses).

The playhouse for mortals

17. An [oblong] playhouse meant for mortals[1] should be made sixtyfour cubits in length and thirtytwo cubits in breadth.

Disadvantage of a too big playhouse

18-19. No one should build a playhouse bigger than the above; for a play [produced] in it (*i.e.* a bigger house) will not be properly expressive. For anything recited or uttered in too big a playhouse will be losing euphony due to enunciated syllables being indistinct[1] [to spectators not sitting sufficiently close to the stage].

20. [Besides this] when the playhouse is very big, the expression in the face [of actors] on which rests the Representation

12-16 (B.15-19, G. *same*). [1]. The table of measurement given here agrees substantially with the one given in the Arthaśāstra of Kauṭilya (see IHQ. VIII. p. 482 footnote).

17 (B.20, G. *same*). [1] A medium oblong playhouse is meant here. It is described in detail later on. See 33-38, 43-45, 63-65 below.

18-19 (B.21-22, G. *same*). [1] *anabhivyakta-varṇatvād.* B. reads *aniḥsaraṇa-dharmatvād.* In spite of Ag's acceptance of this reading it may not be considered genuine.

of States and Sentiments,[1] will not be distinctly visible [to all the spectators].

21. Hence it is desirable that playhouses should be of medium size, so that the Recitatives as well as the songs in it, may be more easily heard [by the spectators].[1]

22-23. Creations of gods [observed] in houses and gardens are the outcome of their [mere] will, while men are to make careful efforts in their creations; hence men should not try to rival the creation of gods.[1] I shall now describe the characteristics of a [play] house suitable for human beings.

Selection of a suitable site

24. The expert [builder] should first of all examine a plot of land and then proceed with a good resolve to measure the site of the building.

25. A builder should erect a playhouse on the soil which is plain, firm, hard[1], and black or[2] white.

26. It should first of all be cleared and then scratched with a plough, and then bones, pegs, potsherds in it as well as grass and shrubs growing in it, are to be removed.

Measurement of the site

27a. The ground being cleared one should measure out [the building site].[1]

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20 (B.24, G.21). [1] *rāgo bhāvasṛṣṭi-rasāśrayaḥ.*

21 (B.24, G.21) [1] After this B. G. read two more couplets.

22-23 (B. 27-28, G. 24-25). [1] That is, mortals (men) should not build a playhouse of the biggest type which has been prescribed for gods.

24 (B. 29, G. 26).

25 B.30, G.27). [1] Ag. thinks *kaṭhinā* means *anusarā* (=fertile). [2] According to Ag. the second *ca* means 'or'.

26 (B. 31, G. 28).

27a (B. 32a, G. 29a). [1]This hemistich is followed in B and G by one couplet which in trans. is as follows: The asterisms, Uttaraphalgunī *(Beta-Leonis)*, Uttarāṣāḍhā *(Tau-Sagittarii)*, Uttarabhādrapadā *(Andromedæ)*, Mṛgśiras *(Lambda-Orionis)*, Viśākhā *(Iota-Libra)*, Revatī *(Piscium)*, Hastā *(Corvii)*, Tiṣya *(Delta-Cancri)* and Anurādhā *(Delta-Scorpii)* are favourable in connexion with drama.

27-28. Under the asterism Puṣyā (*Cancri*) he should spread [for measurement] a piece of white string which may be made of cotton, wool, Muñjā grass or bark of some tree.

Taking up the string

28-31. Wise people should prepare for this purpose a string which is not liable to break. When the string is broken into two [pieces] the patron[1] [of the dramatic spectacle] will surely die. When it is broken into three a political disorder will occur in the land, and it being broken into four pieces the master of the dramatic art[2] will perish, while if the string slips out of the hand some other kind of loss will be the result. Hence it is desired that the string should always be taken and held with [great] care. Besides this the measurement of ground for the playhouse should be carefully made.

32-33. And at a favourable moment which occurs in a (happy) Tithi[1] during its good part (*su-karaṇa*)[2] he should get the auspicious day declared after the Brahmins have been satisfied [with gifts]. Then he should spread the string after sprinkling on it the propitiating water.[3]

The ground plan of the playhouse

33-35. Afterwards he should measure a plot of land sixty-four cubits [long][1] and divide the same [lengthwise] into two [equal] parts. The part which will be behind him (*i.e.* at his back) will have to be divided again into two equal halves. Of these halves one [behind him] should be again divided equally into two parts, one of which will be made the stage (*raṅga-śīrṣa*) and the part at back the tiring room (*nepathya*).

27-28 (B. 33b-34a, G. 30b-31a).

28-31 (B. 34b-37, G. 31b-34). [1] *svāminaḥ=prekṣāpateḥ*. Ag.
[2] *prayoktur=nāṭyācāryasya*. (Ag.)

32-33 (B. 38-39a, G. 35). [1] *tithi*—a lunar day.
[2] *karaṇa*—a half of a lunar day, see below 43-45 note.
[3] G. omits 33a.

33-35 (B. 39b-41a, G. 36-37). [1] See 17 above and the note 1 on it.

The ceremony of laying the foundation

35-37. Having divided the plot of land according to rules laid down before, he should lay in it the foundation of the playhouse. And during this ceremony [of laying the foundation] all the musical instruments such as, conchshell, Dundubhi[1], Mṛdaṅga[2], and Paṇava[3] should be sounded.

37-38. And from the places for the ceremony, undesirable persons such as heretics, including Śramaṇas[1], men in dark red (*kāṣāya*)[2] robes as well as men with physical defects, should be turned out.

38-39. At night, offerings should be made in all the ten directions [to various gods guarding them] and these offerings should consist of sweet scent, flowers, fruits and etables of various other kinds.

39-41. The food-stuff offered in the four [cardinal] directions east, west, south and north, should respectively be of white, blue, yellow and red colour. Offerings preceded by [the muttering

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35-37 (B.41b-43a, G.38-49). [1] *dundubhi*—a kind of drum.

[2] *mṛdaṅga*—a kind of earthen drum.

[3] *paṇava*—a small drum or tabor.

37-38 (B.43b-44a, G.40). [1] *pāṣaṇḍa*.—This word has a very curious history. Derived originaly from *pārṣada* (meaning 'assembly' or 'community') its Pkt from was **passada* or **passaḍa* or *pāsaḍa*. The form *pāsaḍa* with spontaneous nasalization of the second vowel gave rise to Aśokan *pasaṃda* (Seventh Pillar Edict, Delhi-Topra), which is the basis of Skt. *pāṣaṇḍa* in the sense of 'heretic'. It may be mentioned here that in Aśokan Pkt. the word meant simply a 'community' and not a 'heretical community'. One of the very early indications of disfavour to heretics is to be found in the fourth book (ch. 18) of the Viṣṇu P. See Winternitz, Vol. I. p. 551.

[2] B. reads *śramiṇa*, but G. *śramaṇa*, the word means Jain monks. See NŚ. XVIII. 36 note 2.

[3] *kāṣāya-vasana*—men in *kāṣāya* or robe of dark red colour ; such people being Buddhist monks who accepted the vow of celebacy, were considered an evil omen, for they symbolised unproductivity and want of wordly success etc. See also NŚ. XVIII, 36 note 2.

38-39 (B.44b-45a, G.41) 39-41 (B.45b-47a, G.42-43)

of] Mantras should be made in [all the ten] different directions to deities presiding over them.

41-42. At [the time of laying] the foundation ghee[1] and Pāyasa[2] should be offered to Brahmins, Madhuparka[3] to the king, and rice with molasses (*guḍa*) to masters [of dramatic art].

42-43. The foundation should be laid during the auspicious part of a happy Tithi under the asterism Mūlā (*Lambda-Scorpionis*).

Raising pillars of the playhouse

43-45. After it has been laid, walls should be built and these having been completed, pillars within the playhouse should be raised in an [auspicious] Tithi and Karaṇa which are under a good asterism. This [raising of pillars] ought to be made under the asterism Rohiṇī (*Aldebaran*) or Śravaṇā (*Aquillae*) [which are considered auspicious for the purpose].

45-46. The master [of dramatic art], after he has fasted for three [days and] nights, is to raise the pillars in an auspicious moment at dawn.

41-42 (B.47b-48a, G.44). [1] *ghee*—clarified butter.

[2] *pāyasa*—rice cooked in milk with sugar. It is a kind of rice-porridge.

[3] *madhuparka*—'a mixture of honey' ; a respectful offering prescribed to be made to an honourable person in Vedic times, and this custom still lingers in ceremonies like marriage. Its ingredients are five : curd *(dadhi)* ghee *(sarpis)*, water *(jala)*, honey *(kṣaudra)* and white sugar *(sita)*.

42-43 (B.48b-49a, G.45).

43-45 (B.49b-51a, G.46-47). [1] *karaṇa*—half of the lunar day *(tithi)*. They are eleven in number viz.—(1) *vava*, (2) *vālava*, (3) *kaulava*, (4) *taitila*, (5) *gara*, (6) *vaṇija*, (7) *viṣṭi*, (8) *śakuni*, (9) *catuṣpada*, (10) *nāga* and (11) *kintughna*, and of these the first seven are counted from the second half of the first day of the *śukla-pakṣa* (bright half of the moon) to the first half of the fourteenth day of the *kṛṣṇa-pakṣa* (dark half of the moon). They occur eight times in a month. The remaining *karaṇas* occur in the remaining duration of *tithis* and appear only once in a month. See Sūryasiddhānta—II. 67-68.

45-46 (B.51b-52a, G.48).

46-50. [1]In the beginning, the ceremony in connexion with the Brahmin pillar should be performed with completely white,[2] articles purified with ghee and mustard seed, and in this ceremony Pāyasa should be distributed [to Brahmins]. In case of the Kṣatriya pillar, the ceremony should be performed with cloth, garland and unguent which should all be of red[3] colour, and during the ceremony rice mixed with molasses (*guḍa*) should be given to the twice-born caste. The Vaiśya pillar should be raised in the north-western direction of the playhouse and [at the ceremony of its raising] completely yellow[4] articles should be used and Brahmins should be given rice with ghee. And in case of the Śūdra pillar, which is to be raised in the north-eastern direction, articles used in offering should all be of blue[5] colour, and the twice-born caste should be fed with Kṛsarā.

50-53. First of all, in case of the Brahmin pillar, white garlands and unguent as well as gold from an ear-ornament should be thrown at its foot, while copper, silver and iron are respectively to be thrown at the feet of the Kṣatriya, Vaiśya and Śūdra pillars. Besides this, gold should be thrown at the feet of the rest [of pillars].

53-54. The placing of pillars should be preceded by the display of garlands of [green] leaves [of mango trees around them], and the utterance of 'Let it be well' (*svasti*) and 'Let this be an auspicious day' (*puṇyāha*).

54-57. After pleasing the Brahmins with considerable (*analpa*) gift of jewels, cows and cloths, pillars should be raised

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46-50 (B.52b-56a, G.50-53). [1] before 46, G. reads on the strength of a single ms. one couplet as follows :—चन्दनं च भवेद् ब्राह्मं क्षात्रं खादिरमेव च । धवाख्यं वैश्यवर्णे स्यात् शूद्रं सर्वद्रुमैः कृतम् ॥ This interpolation seems to record the tradition that the pillars should be considered as wooden.

[2] white—symbol of purity and learning, associated with the Brahmins.

[3] red—symbol of energy and strength, associated with the Kṣatriyas.

[4] yellow—symbol of wealth (gold) associated with the Vaiśyas.

[5] blue—symbol of non-Aryan origin associated with the Śūdras.

50-53 (B.56b-58a, G.54-56). 53-54 (B.59b-60a, G.57).

[in such a manner that] they do neither move nor shake nor turn round.[1] Evil consequences that may follow in connexion with the raising of pillars, are as follows: 'when a pillar [after it has been fixed] moves drought comes, when it turns round fear of death occurs, and when it shakes, fear from an enemy state appears. Hence one should raise a pillar free from these eventualities.

58-60. In case of the holy Brahmin pillar, a cow[1] should be given as fee (*dakṣiṇā*) and in case of the rest [of the pillars] builders should have a feast. And [in this feast foodstuff] purified with Mantra should be given by the wise master of the dramatic art (*nāṭyācārya*). Then he should be fed with Kṛsarā[2] and salt.

60-63. After all these rules have been put into practice and all the musical instruments have been sounded, one should raise the pillars with the muttering over them of a suitable Mantra [which is as follows]: 'Just as the mount of Meru is unmoved and the Himālaya is very strong, so be thou unmoveable and bring victory to the king.' Thus the experts should build up pillars, doors, walls and the tiring room, according to rules.

The Mattavāraṇī

63-65. On [each] side of the stage (*raṅgapīṭha*) should be built the Mattavāraṇī[1] and this should be furnished with four pillars and should be equal in length to the stage (*raṅgapīṭha*)

54-57 (B.56b-63, G.58-61a). [1] *avalitam* (B. *acalitan*)—Though Ag. is supposed to read *acalitam* he interprets it correctly as *valayākṛtyādinā parivarttanam yasya karaṇiyam na bhavati* (I. p.6(0.

58-60 (B. 64-66a, G. 61b-63). [1] This kind of payment is probably a relic of the time when there was no metallic currency.

[2] *kṛsarā* is made of milk, sesamum *(tila)* and rice. Compare this word with NIA. *khicaḍi* or *khicuḍi* (rice and peas boiled together with a few spices). 60-63 (B.66b-62a, G 64-66)

63-65 (B.69b-71a, G.67-68). [1] *matta-vāraṇi*—The word does not seem to occur in any Skt. dictionary. There is however a word *mattavāraṇa* meaning 'a turret or small room on the top of a large building, a veranda, a pavilion'. In Kṣīrasvāmin's commentary to the Amarakośa, *mattavāraṇa* has been explained as follows: *mattālambopāśrayaḥ syāt pragrīvo*

and its plinth should be a cubit and a half high[2]. And the plinth of the auditorium (*raṅgamaṇḍala*)[3] should be equal in height to that of the two [Mattavāraṇīs].

65-67. At the time of building them (the two Mattavāraṇīs) garlands, incense, sweet scent, cloths of different colours as well as offerings agreeable to [Bhūtas] should be offered [to them].

And to ensure the good condition of the pillars, one should put a piece of iron below them, and Brahmins should be given food including Kṛsarā. The Mattavāraṇīs should be built up after observing all these rules.

The stage

68. Then one should construct the stage (*raṅgapīṭha*)[1]

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mattavāraṇah (see Oka's ed. p. 50). This is however not clear. *Mattavāraṇayor varaṇḍaka* mentioned in Subandhu's Vāsavadattā (ed. Jivananda. p. 33) is probably connected with this word. Śivarāma Tripāṭhī explains these words as follows : मत्तवारणौ मत्तगजौ तयोर्वरण्डकेण । भित्तिद्वयपार्श्वे द्वौ स्थापयित्वा मत्तगजौ । यौ घयन्तीति प्रसिद्धं भित्ति सा तु वरण्डकम् ॥ This also does not give any clear idea about *mattavāraṇa* or *mattavāraṇayor varaṇḍaka*. But the word *mattavāraṇi* may be tentatively taken in the sense of 'a side-room.' Ag. seems to have no clear idea about it. On this he (I. pp. 64-65) says : मत्तवारणी वह्निर्निर्गमनप्रमाणेन सर्वतो द्वितीय-भित्तिनिर्वेशम् इव प्रासादाट्टालिका (०द्दालिका ?) प्रदक्षिणीसदृशी द्वितीयभूमिरित्यन्ये. A Dictionary of Hindu Architecture, by (P. K. Acharya Allahabad, 1927) does not give us any light on this term.

[2] According to a view expressed in the Ag. (I. p. 62) the plinth of the *mattavāraṇi* is a cubit and a half higher than that of the stage—हस्तमानोऽत्र यथा रङ्गपीठापेक्षया सार्धहस्तपरिमाण उच्छ्रायः कार्यो मत्तवारण्याः. The plinth of the auditorium is also to be of ths same height as that of the *mattavāraṇi*. But nothing has been said about the height of the plinth of the tiring room. From the use of terms like *raṅgāvataraṇa* (descending into the stage) it would appear that the plinth of the tiring room too, was higher than the stage. Weber however considered that the stage was higher. Indische Studien XIV. p. 225 Keith, Skt. Drama, p. 360. cf. Lévi, Théâtre indien, i. 374, ii. 62.

[3] B. reads *raṅgamaṇḍapam* instead of *raṅgamaṇḍalam* (G) which is the correct reading. 65-67 (B.71b-73, 69-71a)

68 (B.74, G.71b-72a). [1] Some scholars following Ag, are in favour of taking and *raṅgapīṭha raṅgaśīrṣa* as two different parts of the playhouse (see D.R. Mankad, "Hindu Theatre" in IHQ. VIII. 1932, pp. 480 ff.

after due performance of all the acts prescribed by rules, and the stage (*raṅgaśīrṣa*) should include six pieces of wood.

69-71. The tiring room (*nepàthya*) should be furnished with two doors[1]. In filling up [the ground marked for the stage] the black earth should be used with great care. This earth is to be made free from stone chips, gravel and grass by the use of a plough to which are to be yoked two white draught animals. Those who will do [the ploughing] work should be free from physical defects of all kinds. And the earth should be carried in new baskets by persons free from defective limbs.

72-74. Thus one should carefully construct the plinth of the stage (*raṅgaśīrṣa*)[1]. It must not be [convex] like the back of a tortoise or that of a fish. For a stage (*raṅgapīṭha*) the ground which is as level as the surface of a mirror, is commendable. Jewels and precious stones should be laid underneath this (*raṅgaśīrṣa*) by expert builders. Diamond is to be put in the east, *lapis lazuli* in the south, quartz in the west and coral in the north, and in the centre gold.

Decorative work in the stage

75-80. The plinth of the stage having been constructed thus, one should start the wood-work which is based on a carefully thought out (*ūha-pratyūha-saṃyukta*)[1] [plan], with many artistic

and IX. 1933 pp. 973 ff.; V. Raghavan, "Theatre Architecture in Ancient India" Triveni IV-VI, (1931, 1933) also "Hindu Theatre", IHQ. IX. 1933. pp. 991 ff. I am anable to agree with them. For my arguments on this point see "The Hindu Theatre" in IHQ. IX. 1933 pp. 591 ff. and 'The NS' and the Abhinavabhāratī' in IHQ. X. 1934 pp. 161 ff.

69-71 (B.75-77, G.72b-75a). [1] On this point the Hindu Theatre has a similarity with the Chinese theatre. (See A.K. Coomaraswamy—"Hindu Theatre" in IHQ. IX. 1933. p. 594).

72-74 (B. 78-80, G.75b-78a). [1] See note 1 on 68. If **raṅgaśīrṣa** and *raṅgapīṭha* are taken to mean two different parts of the playhouse the interpretation of the passage will lead us to unnecessary difficulty.

75-80 (B.80-86a, G.78b-83). [1] *ūha* and ***pratyūha*** may also be taken as two architectural terms (see Ag. I. p. 63).

pieces such as decorative designs, carved figures of elephants, tigers and snakes. Many wooden statues also should be set up there, and this wood-work [should] include Niryūhas[2], variously placed mechanized latticed windows, rows (*dhāraṇī*) of good seats, numerous dove-cots and pillars raised in different parts of the floor[3]. And the wood-work having been finished, the builders should set out to finish the walls. No pillar, bracket[4], window, corner or door should face a door[5].

80-82. The playhouse should be made like a mountain cavern[1] and it should have two floors[2] [on two different levels] and small windows; And it should be free from wind and should have good acoustic quality. For [in such a playhouse] made free from the interference of wind, voice of actors and singers as

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[2] ***niryūha*** is evidently an architectural term but it does not seem to have been explained clearly in any extant work. Ag's explanation does not give us any light.

[3] In the absence of a more detailed description of the different parts of the wood-work, it is not possible to have a clear idea of them. Hence our knowledge of the passage remains incomplete till such a description is available in some authentic work.

[4] ***nāgadanta*** means 'a bracket'. The word occurs in Vātsyāyana's Kāmasūtra. ***nāgadantāvasaktā vīṇā*** (I. 5.4)

[5] On this passage Ag. (I. p. 64) says : प्रतिद्वारम् अन्तरद्वारेण विद्धं परस्परसम्मुखी-भूतमध्यं न कुर्यात्.

80-82 (B. 86b, 89a, G. 84-85). [1] The pillars of the playhouse being of wood, the roof was in all probability thatched and in the form of a pyramid with four sides. Probably that was to give it the semblance of a mountain cavern.

[2] The two floors mentioned here seem to refer to floors of different heights which the auditorium, ***mattavāraṇī*** and the stage had. See 63-65 above and note 2 on it. According to some old commentators ***dvirbhūmi*** indicated a two-storied playhouse while others were against such a suggestion. Ag. (I. p. 64) says : द्वे भूमी रङ्गपीठस्याधस्तनोपरितनरूपेणेति केचित्। मत्तवारणी वहिर्निर्गमनप्रमाणेन सर्वतो भित्तोर्भित्तिनिवेशेन देवप्रासादाकारिका (?) प्रदक्षिणोपहार्यो द्वितीया भूमिरित्यन्ये। उपरि मण्डपान्तरनिवेशनादित्यपरे। अधिभूमिरित्येके.

well as the sound of musical instruments[3] will be distinctly heard[4].

82-85. The construction of walls being finished, they should be plastered and carefully white-washed. After they have been smeared [with plaster and lime], made perfectly clean and beautifully plain, painting should be executed on them. In this painting should be depicted creepers, men, women, and their amorous exploits[1]. Thus the architect should construct a playhouse of the oblong (*vikṛṣṭa*) type.

Description of a square playhouse

86-92. Now I shall speak of the characteristics of that of the square (*caturasra*)[1] type. A plot of land, thirtytwo cubits in length and breadth, is to be measured out in an auspicious moment, and on it the playhouse should be erected by experts in dramatic art. Rules, definitions and propitiatory ceremonies mentioned before [in case of a playhouse of the oblong type] will also apply in case of that of the square type. It should be made perfectly square and divided into requisite parts[2] by holding the string [of measurement], and its outer walls should be made with strong bricks very thickly set together. And inside the stage and in proper directions [the architect] should raise ten

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[3] *kutapa*—This word is explained by Ag. differently in different parts of his comm. Once (I. p. 73) he says कुतपमिति चतुर्विधातोद्यमाख्याति and next time too (I. p. 186) he says चतुर्विधमातोद्यं कुतपं, but in another place (I. p. 65) he say कुतपः संकिट-गायनवादक समूहः and this latter view seems to have been repeated in I. p. 214. The first view seems to give the correct interpretation.

[4] After B.87 B. repeats 19 (B22) unnecessarily.

82-85 (B.89b-92, G.86-89a). [1] *ātmabhogajam* literally means 'due to self-indulgence or enjoyment of the self'. Compare with this description the decorative paintings in the Ajanta caves.

86-92 (B.93-99a, G. 89b-95). [1] *caturasra* gives rise to NIA. *cauras* or *coras*.

[2] The exact nature of this division is not clear from the passage. The view expressed by Ag. (I. p. 66) on this point does not seem to be convincing.

pillars[3] capable of supporting the roof. Outside the pillars, seats should be constructed in the form of a staircase by means of bricks and wood, for the accommodation of the spectators. Successive rows of seats should be made one cubit higher than those preceding them, and the lowest row of seats being one cubit higher than the floor And all these seats should overlook the stage.

92-95. In the interior of the playhouse six more strong pillars capable of supporting the roof should be raised in suitable positions and with [proper] ceremonies (i e. with those mentioned before).[1] And in addition to these, eight more pillars should be raised by their side. Then after raising [for the stage or *raṅgapīṭha*] a plinth eight cubit [square, more] pillars should be raised to support the roof of the playhouse. These [pillars] should be fixed to the roof by proper fasteners, and be decorated with figurines of 'woman-with-a-tree' (*sālastrī = śālabhañjikā*).

95-100. After all these have been made, one should carefully construct the tiring room (*nepathya*). It should have one door leading to the stage through which persons should enter with their face towards [the spectators]. There should also be a second door facing the auditorium (*raṅga*). The stage [of the square playhouse] should be eight cubits in length and in breadth. It should be furnished with an elevated plinth with plain surface, and its Mattavāraṇī should be made according to the measurement prescribed before (*i.e.* in case of the oblong type of

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[3] The position of these ten pillars and others mentioned afterwards is not clear from the text. Whatever is written on this point in Ag's commentary is equally difficult to understand. Those who are interested in the alleged view of Ag. may be referred to articles of D. R. Mankad and V. Raghavan (*loc. cit.*).

92-95 (B.99b-102a, G.96-98). [1] *sālastrī = śāla-bhañjikā* (see A. K. Coomaraswamy, 'The Women and tree or Śālabha jikā in Indian literature in Acta Orientalia, vol. VII. also cf. this author's Yakṣas, Part II. p. 11.)

95-100 (B.1026-107 G.99-104). [1] Both the sides are meant. There should be two *mattavāraṇis* as in the case of an oblong medium, (*vikṛṣṭa-madhya*) playhouse described before (17, 32-35).

playhouse). The Mattavāraṇī should be made with four pillars by the side[1] of the plinth [mentioned above]. The stage should be either more elevated than this plinth or equal to it in height. In case of a playhouse of the oblong (*vikṛṣṭa*) type, it should be higher than the stage, whereas in a playhouse of the square type it should have a height equal to that of the stage. These are the rules according to which a square type play-house is to be built.

Description of a triangular playhouse

101-104. Now I shall speak about the characteristics of the triangular (*tryasra*) type of playhouse. By the builders, a play-house with three corners should be built, and the stage (*raṅgapīṭha*) in it also should be made triangular. In one corner of the playhouse there should be a door, and a second door should be made at the back of the stage (*raṅgapīṭha*). Rules regarding walls and pillars[1] which hold good in case of a playhouse of the square type, will be applicable in case of the triangular type[2]. These are the rules according to which different types of playhouses are to be constructed by the learned. Next I shall describe to you the [propitiatory] Pūja in this connexion.

Here ends Chapter II of Bharata's Nāṭyaśāstra which treats of the Characteristics of a Playhouse.

101-104 (B.108-111, G.104b-108). [1] It is not clear how the triangular playhouse will have pillars like those of other types.

[2] No *mattavāraṇi* has been prescribed in case of the triangular playhouse.

CHAPTER THREE

PUJĀ TO THE GODS OF THE STAGE

Consecration of the playhouse

1-8. In the auspicious playhouse constructed with all the characteristics [mentioned obove] cows, and Brahmins muttering [proper Mantras] should be made to dwell for a week. Then the master of the dramatic art who has been initiated [for the purpose] and has put on new cloths, fasted for three days, lived away from his bed-room (lit. the dwelling house), has kept his senses under control and has [thus] become purified, will besprinkle his limbs with water over which purificatory Mantras have been muttered, and consecrate the playhouse. This [consecration] should take place after he has made obeisance to the great god Śiva the lord of all the regions, Brahman who sprung from the lotus, Bṛahaspati the preceptor of the gods, Viṣṇu, Kārtikeya, Sarasvatī, Lakṣmī, Siddhi, Medhā, Smṛti, Mati, Candra (Moon), Sūrya (Sun), Winds, Guardians of all directions, Aśvins, Mitra, Agni, and other gods, such as Rudra, Varṇas[1], Kāla[2] Kali[3], Yama, Niyati, the Sceptre of Yama[4], Weapons of Viṣṇu[5], the Lord of the Nāgas (Serpents), the Lord of the birds (Garuḍa), Thunderbolt, Lightning, Seas, Gandharvas, Apsarasas, Sages, Nāṭya-maids[6], Mahāgrāmaṇī (the great leader of Gaṇas)[7], Yakṣas, Guhyakas[6] and the hosts of Bhūtas.

1-8 (B.1-7, 9. G.1-7, 9). [1] *varṇas*—No gods called *varṇas* are to be met with in any other work. They may be taken as deities ruling specially over the four *varṇas* of people.

[2] Kāla—There are several legendary heroes (gods, sages and Asuras) of this name, see Vidyalankar, JK. *sub voce.*

[3] Kali—There are many legendary heroes of this name, see JK. *sub voce.*

[4] See note 5 below.

[5] Weapons of Viṣṇu appear as deities in the Act. I of Bhāsa's Bāla.

[6] *nāṭyakumārī*—Such goddesses are possibly mentioned nowhere else.

[7] *mahāgrāmāṇī*—The great leader of Gaṇas. It is very difficult to accept Ag's identification of *mahāgrāmaṇi* with Gaṇapati (*mahāgrāmaṇir gaṇapatiḥ*). For in 58 below, occurs the term *mahāgaṇeśvara*

9-10. Having made obeisance to these, and other divine sages (*devarṣi*), he should with folded palms invoke all the gods to their respective positions, and say, "Ye, holy ones, should take us under your protection during the night, and ye with your followers should offer us assistance in this dramatic performance".

Offering Pūjā to the Jarjara

11-13. Having worshipped [thus] all the gods as well as all the musical instruments (*kutapa*)[1] he should offer Pūja to the Jarjara[2] for attaining good success at the performance [and pray to it as follows]. "Thou art Indra's weapon killing all the demons ; thou hast been fashioned by all the gods,. and thou art capable of destroying all the obstacles ; bring victory to the king and defeat to his enemies, welfare to cows and Brahmins and progress to dramatic undertakings".

14-15. After proceeding thus according to rules and staying in the playhouse for the night, he (the master of the dramatic art)

(in the plural number) indicating the different leaders of Gaṇas who followed Śiva. One of such leaders has been mentioned there as Nandīśvara (Nandin). Besides this the term Ganeśa (the leader of Gaṇas) has also been applied to Śiva in 47 below. In describing *piṇḍibandhas* the *piṇḍi* of Gaṇeśvara has been named as *dakṣayajña-vimardinī* (NŚ. IV. 260). This too shows that *gaṇeśvara, grāmaṇī* or *mahāgrāmaṇī* meant simply the leader, one of the leaders or the great leader of Gaṇas. The fully developed Gaṇapati seems to be non-existent at the time when the NŚ. was composed. Our suspicion in the matter seems to be corroborated by the variant *tatha grāmādhi-devatā* recorded in the ms *tha* of B. for *mahāgrāmaṇyam*. Gaṇapati seems to be a late entrant into the Hindu pantheon. He is not mentioned in any one of the old Purāṇas. Only the Varāha, Vāmana and Brahma-vaivarta P. which are very late know the deity (Winternitz, Vol. 1. pp. 566-568, 573, Vidyalankar, JK. *sub voce*).

[8] Kalidāsa makes no distinction between Yakṣas and Guhyakas, See Meghadūta 1 and 5.

[9] See above..   9-10 (B.10-11, G.10-11).

11-13 (B.12-14, G.12-14). [1] See below 72-73 note 3. The reading *samprayuja* in all editions and mss. seems to be wrong. It should be emended as *samprapūjya*.

[2] See 73-81 below.

14-15 (B.15-16, G.15-16).

should begin Pūja as soon as it is morning. This Pūjā connected with the stage should take place under the asterism Ārdrā (*Alpha-Orionis*) or Maghā (*Regulus*) or Yāmyā (*Musca*) or Pūrvaphalgunī (*Delta-Leonis*) or Pūrvāṣāḍhā (*Delta-Sagittarii*) or Pūrvabhādrapadā (*Alpha-Pegasi*) or Āśleṣā (*Hydrae*) or Mūlā (*Lambda-Scorpionis*).

16. The stage should be illuminated and the Pūjā of the gods in its connexion should be performed by the master of the dramatic art (*ācārya*) after he has purified his body, concentrated his mind [to these acts] and initiated himself [to the Pūjā].

Installation of the gods

17. During the concluding moments of the day, which are considered to be hard and full of evils, and are presided over by Bhūtas, one should perform Ācamana[1] and cause the gods to be installed.

18. [Along with these gods] should be [taken] red thread-bangle (*pratisarā*)[1], the best kind of red sandal, red flowers and red fruits. [With these and] articles such as barley, white mustard, sunned rice, Nāgapuṣpa[2] powder and husked saffron (*priyangu*)[3], the gods should be installed.

The Maṇḍala for installing the gods

20. In this ceremony one should draw in proper place a Maṇḍala[1] according to the manner prescribed.

21. This maṇḍala should be sixteen Tālas (*hasta*)[1] square and it should have doors on all its four sides.

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16 (B.17, G.17).

17 (B.18, G.18). [1] *ācamana*—ceremonial rinsing of the mouth by sipping water from the palm of the hand.

18-20 (B.19-21a. G.19-21a).

[1] *pratisarā—sūtra-vinirmita granthi-mantaḥ kaṅkaṇaviśeṣaḥ*, Ag. (I. p. 74).

[2] *nāgapuṣpa*=the *campaka* tree (Apte), but Ag. says *nāgapuṣpam nāgadantaḥ*.

[3] *priyaṅgu*=saffron, and not the fruit of the *priyāṅgu* creeper.

20 (B.21b-G.21b). [1] See the diagram 1.

21 (B.22-G22). [1] *hasta* in this passage is to be interpreted as

22. In its middle should be drawn two lines vertically and horizontally (*i.e.* parallel to the sides), and in the apartments made by these lines, should be installed the different gods.

23-30. In the middle of this (*maṇḍala*), should be put Brahman who has lotus as his seat[1]. Then one should first of all put in the east Śiva with his host of Bhūtas, Nārāyaṇa (Viṣṇu), Indra, Skanda (Kārtikeya), Sūrya, Aśvins, Candra, Sarasvatī, Lakṣmī, Śraddhā and Medhā, in the south-east Agni, Svāhā, Viśvedevas, Gandharvas, Rudras and Ṛṣis, in the south Yama, Mitra with his followers, Pitṛs, Piśācas, Uragas and Guhyakas, in the south-west the Rākṣasas and all the Bhūtas, in the west the Seas and Varuṇa, in the north-west the Seven Winds[2] and Garuḍa with other birds, in the north Kuvera, Mothers of the Nāṭya, Yakṣas with their followers, in the north-east leaders of Gaṇas such as Nandin, Brahmarṣis and the host of Bhūtas in their proper places.

31. And [in the eastern] pillar should be placed Sanatkumāra[1], in the southern one Dakṣa[2], in the northern one Grāmaṇī (lit. leader of Gaṇas)[3] and in the western one Skanda (Kārtikeya).

32. According to this rule all the gods in their [proper] form and colour should be placed in their respective positions.

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hasta-tala or *tāla i.e.* the interval between the tips of the thumb and the middle-finger stretched in opposite directions. अङ्गुष्ठमध्यमाङ्गुल्यौ ये प्रसार्य प्रसारिते । तदग्रयोरन्तरालं तालमाहुर्मनीषिणः ॥ SR. VII. 1046. Otherwise it will be impossible to accomodate the *maṇḍala* on the stage which is eight cubits wide (See NŚ. II. 33-35). The ancient commentators like Śaṅkuka and others pointed out how absurd it would be take *hasta* in the passage in the sense of cubit. (see Ag. I. p. 75). 22 (B.23. G.23).

23-30 (B.24-31, G.24-31). [1] According to Ag. a lotus is to be described in the centre of *maṇḍala*. [2] For the seven winds see the Vāmana P. (see Vidyalankar, JK. *sub voce*).

31 (B.32, G.32). [1] Sanatkumāra—one of the great *ṛṣis*, and a son of Brahman.

[2] Dakṣa—one of the lords of the creation (*prajāpati*), son of Pracetas. There were other Dakṣas besides. See Vidyalankar, JK. *sub voce*.

[3] See above 1-8 note 7. 32 (B.33, G.33).

Offering Pūjā to the gods

33. After they have been installed with regular ceremony in suitable places they should be worshipped in a fitting manner.

34. Gods [in general] should be given white[1] garlands and unguents, while Gandharvas, Agni and Sūrya should be given garlands and unguents of red[2] colour.

35. After being treated [thus] in due order and manner they should be worshipped according to rules with suitable offerings.

36-39. [Offerings suitable to different gods and goddesses are as follows]: Brahman Madhuparka[1], Sarasvatī Pāyasa[2], gods like Śiva, Viṣṇu, and Indra sweetmeats. Agni rice cooked with ghee, Candra and Sūrya rice cooked with molasses, Viśvedevas, Gandharvas and sages honey and Pāyasa, Yama and Mitra cakes and sweetmeats, Pitṛs, Piśācas and Uragas ghee and milk, host of Bhūtas rice cooked with meat, wines of different kinds and grams covered with thick milk.

Consecration of the Mattavāraṇī

40-44 Similar shall be the rules regarding the Pūjā in connexion with the Mattavāraṇī. [Offerings to be made to different gods and demigods are as follows]: Rākṣasas half-cooked meat, Dānavas wine and meat, the remaining gods cake and Utkarikā[2] and boiled rice, gods of seas and rivers fish and cakes, Varuṇa ghee and Pāyasa, Sages various roots and fruits, the wind god and birds different edible stuff (lit. *bhakṣya* and *bhojya*), Mothers[3] of the

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33 (B.34, G.34).

34 (B.35, G.35). [1] 'White' here seems to be the symbol of purity and good grace.

[2] 'Red' here seems to be the symbol of energy.

35 (B. 35, G.36).

36-39. (B. 37-40, G. 37-40). [1] *madhuparka*—see above II. 41-42. note 3.

[2] *pāyasa*—see above II. 41-42 note.

40-44. (B.41 45, G.41-45). [1] See above.

[2] *utkarikā* = a kind of sweetmeat.

[3] These goddesses seem to have been ignored by the Purāṇas.

Nāṭya, and Kuvera with his followers eatables including cakes, and Locikās[4].

45. These different kinds of foodstuffs should be offered to them and the Mantras to be uttered at the time of making offering to different gods will be as follows :—

46. (The Mantra for Brahman), O the god of gods, the most lordly one, the lotus-born one, the grand-father (of the worlds) accept this my offering consecrated by the Mantra.

47. (For Śiva) O the god of gods, the great god, the lord of Gaṇas[1] and the killer of Tripura, accept this my etc.

48. (For Viṣṇu), O Nārāyaṇa, Padmanābha, the best of the gods, with unrestrained movement, accept this my etc.

49. (For Indra), O Purandara, the lord of gods, the thunder bearer, the maker of the hundred exploits, accept this my etc.

50. (For Skanda), O Skanda the leader of the celestial army, the blessed one. the dear son of Śiva, O the six-mouthed one, accept this my etc

51. (For Sarasvatī), O the goddess of the gods, the very blessed one, the dear wife of Hari, accept this my etc.

52 (For goddesses Lakṣmī, Siddhi, Mati, Medhā) O Lakṣmī, Siddhi, Mati and Medhā, ye who are honoured by all the worlds, accept this my etc.

53. (For Māruta) O Māruta, you who know the might of all the creatures and are the life of all the world, accept this my etc.

54. (For Rākṣasas) O the great Rākṣasas, the great-souled

[4] *locikā*—This has been read in mss. as *locitā*, *lopikâ*, *lepikā*, *lipikā*. The word seems to be connected with the NIA. *luci*, *loci*, from **lociā*, **locikā*.

45 (B.46, G.46) 36 (B.47, G.47).

47 (B.51, G.48). [1] It should be marked here that Śiva has been called Gaṇeśvara, a term applied in later times to Gaṇapati only.

48 (B.50, G.49). 49 (B.48, G.50). 50 (B.49, G.51).

51 (B.53, G.52). 52 (B.55, G.55) 53 (B.56, G.53).

54 (B.54, G.54).

ones, the sons of Pulastya, born of different causes, accept this my etc.

55. (For Agni) O Agni, the mouth of the gods, the best of the gods, the smoke-bannered one, the eater of things offered in sacrifice, accept this my offering given with love.

56. (For Candra) O Soma, the lord of all the planets, the king of the twice-born ones, the favourite of the world, accept this my etc.

57. (For Sūrya) O the maker of day, the mass of heat, the best among the planets, accept this my etc.

58. (For lords of Gaṇas such as, Nandīśvara) O the great lord of Gaṇas, among whom Nandīśvara is the foremost, accept this my etc.

59. (For Pitṛs) I bow to all the Pitṛs. do ye accept my offering. (For Bhūtas) I always bow to all the Bhūtas who may have a liking for offerings[1].

60a. (For Kāmapāla) O Kāmapāla, I always bow to thee to whom this offering is made.

60-61. (For Gandharvas) O Gandharvas, amongst whom Nārada, Tumburu and Viśvāvasu are the foremost, accept this my best offering.

61-62. (For Yama and Mitra) O Yama and Mitra, the gods who are adored by all the worlds, accept this my etc.

62-63. (For Nāgas) I bow to all the Pannagas in the nether region, who are devourers of wind, give me success in dramatic production after I have worshipped you.

63-64. (For Varuṇa) O Varuṇa, you who are the lord of all waters and have the swan as your mount, be pleased along with the seas and rivers, after I have worshipped you all.

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55 (B.57, G.56). 56 (B.58, G.57).
57 (B.59, G 68). 58 (G.60, B.59).
59 (B.61, G.60a). [1] G. puts one hemistich after 60a without numbering it. 60a (B.62a, G.60b). 60-61 (B.62b-63a, G.61).
61-62 (B.63b-64a, G.62). 62-63 (B. 64b-65a, G.63).
63-64 (B.65b-65a, G.64).

64-65. (For Garuḍa) O the son of Vinatā, the high-souled one, the lord, the king of all the birds, accept this my etc.

64-66. (For Kuvera) O the superintendent of [all] wealth, the king of Yakṣas, the guardian of the world, the lord of riches, ye along with Guhyakas and Yakṣas accept this my etc.

66-67. (For mothers of the Nāṭya) O mothers of the Nāṭya such as Brāhmī and others, ye be happy and pleased to accept my offering.

67-68. (For others) O weapons of Rudra, ye accept my offerings. O weapons of Viṣṇu, ye too accept [things given by me] out of devotion for Viṣṇu.

68-69. O Yama, the Fate, the dispenser of death to all creatures and the end of all actions, accept my offerings.

69-70. Ye other gods who are occupying the Mattavāraṇī, accept this my etc.

70-71. To all other gods and Gandharvas too who occupy the heavens, the earth, the middle region and the ten directions, these offerings are made (lit. let these be accepted by them).

71-72. Then a [earthen] jar[1] full of water with a garland of leaves in its front, should be placed in the middle of the stage, and a piece of gold should be put into it.

72-73. All the musical instruments covered with cloth should be worshipped with [sweet] scent, flowers, garlands, incense and various eatables hard and soft.[1]

64-65 B.66b-67a, G.65). 65-66 (B.67b-68a, G.66).
66-67 (B.68b-69a, G.67). 66-68 (B.69b 70a, G.68).
68-69 (B.70b-71a, G.69). 69-70 (B.71b-72a, G.70).
70-71 (B.72b-73a, G.71).

71-72 (B.73b-74a, G. 72). [1] For the significance of this jar see below 87-89.

72-73 (B.74b-75a, G.76). [1] This passage with some minor variation has been repeated in B. and G. But this is out of place there. For the order in which musical instruments *(kutapa)* and the Jarjara should be worshipped see 11-13 above.

Consecration of the Jarjara

73-74. Having worshipped all the gods in due order, and offering Pūjā to the Jarjara [in the following manner] one should have the obstacles removed.

74-76. [One should fasten a piece of] white cloth at the top [of the Jarjara], blue cloth at the Raudra joint, yellow cloth at the Viṣṇu joint, red cloth at the Skanda joint, and variegated cloth at the lowest joint[1]. And garlands, incense and unguents are to be offered to it (the Jarjara) in a fitting manner.

76-77. Having observed all these rites with incense, garlands and unguents one should consecrate[1] the Jarjara with the following Mantra:

77-78. "For putting off obstacles thou hast been made very strong, and as hard as adament, by gods such as Brahman.

78-79. Let Brahman with all other gods protect thy topmost part, Hara (Śiva) the second part, Janārdana (Viṣṇu) the third part, Kumāra (Kārtikeya) the fourth part, and the great Pannagas the fifth part.

80-81. Let all the gods protect thee, and be thou blessed. Thou, the killer of foes, hast been born under Abhijit (*Vega*), the best of the asterisms. Bring victory and prosperity to the king !"

Homa or pouring ghee into sacrificial fire

81-82. After the Jarjara has thus been worshipped and all offerings have been made to it, one should with appropriate Mantras perform Homa and pour (ghee) into the sacrificial fire.

82-83. After finishing the Homa he should with the fire lighted [in the place of sacrifice] do the cleaning work (?) which is to enhance the brilliance of the king as well as of the female dancers.

73-74 (B.75b-76a, G.73).

74-76 (B.76b-78a, G.74-75). [1] For identifying the joints see 78-79 below. 76-77 (B.79b-80a, G.77). 77-78 (B.80b-81a, G 78).

78-80 (B.81b-82, G.79-80a). 80-81 (B. 83b-84a, G.80b-81).

81-82 (B.84b-85a, G. 82). 82-83 (B.85b-86a, G.83).

83-84. After having illumined the king and the dancers together with the musical instruments one should sprinkle them again with water sanctified by the Mantra, and say to them :

84-85. "You are born in noble families and adorned with multitudes of qualities, let whatever you have acquired by virtue of birth, be perpetually yours."

85-86. After saying these words for the happiness of the king, the wise man should utter the Benediction for the success of the dramatic production.

86-87. [The Benediction] : Let mothers such as Sarasvatī, Dhṛti, Medhā, Hrī, Śrī, Lakṣmī, and Smṛti[1] protect you and give you success.

Breaking the Jar

87-88. Then after performing Homa according to rules with ghee and the proper Mantra the master of dramatic art should carefully break the jar.

88-89. In case the jar remains unbroken the king (lit. the master) will have a cause of fear from enemies ; but when it is broken his enemies will meet with their destruction.

Illumination of the stage

89-90. After the breaking of the jar, the master of the dramatic art should illuminate the auditorium (*raṅga*) with a lighted lamp.

90-91. Noisily, that is, with roaring, snapping of fingers, jumping and running about, he should cover the auditorium with that lighted lamp [in his hand].

91-92. Then a fight should be caused to be made [on the

83-84 (B.86b-87a, G.84). 84-85 (87b-88a, G.85). 85-86 B.88b-89a, G.86). 86-87 (B.89b-90a, G.87). 87-88 (B.90b-91a, G.88). [1] These are the seven Nāṭya-mātṛkās. See 23-30 above. 88-89 B.91b-92a, G.89). 89-90 (B.92b-93a, G.90). 90-91 (B.93b-94a, G.91). 91-93 (B.94b-96a, G.92-93). [1] *dundubhi*—a kind of drum.

stage] in accompaniment with the sound of all the musical instruments such as conch-shell, Dundubhi[1], Mṛdaṅga[2] and Paṇava[3].

92-93. If the bleeding wounds [resulting from the fight] will be bright and wide, that will be a [good] omen indicating success.

Good results of consecrating the stage

93-94. If the stage is properly consecrated it will bring good luck to the king (lit. the master) and to people young and old of the city as well as of the country.

94-95. But when the auditorium is not consecrated in proper manner it will be indifferently held by gods, and there will be an end of the dramatic spectacle, and it will likewise bring evil to the king.

95-96. He who willfully transgresses these rules [of consecration of the stage] and practises [the dramatic art], will soon sustain loss and will be reborn as an animal of lower order.

96-97. Offering worship to the gods of the stage is as meritorious as a [Vedic] sacrifice. No dramatic performance should be made without first worshipping the deities presiding over the stage. When worshipped, they (these gods) will bring you worship, and honoured they will bring you honour. Hence one should by all efforts offer Pūjā to the gods of the stage.

Evils following non-consecration of the stage

98-99. Never will fire fanned by violent wind burn things so quickly, as defective rites will burn quickly [the master of the dramatic art].

99-100. So the stage should be worshipped by the master of the dramatic art who is purified, disciplined and proficient in

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[2] *mṛdaṅga*—a kind of earthen drum.

[3] *paṇava*—a kind of drum.

93-94 (B.96b-97a, G.94). 94-95 (B.97b-98a, G.95).

95-96 (B.98b-99a, G.96). 96-98 (B.99b-101a, G.97-98).

98-99 (B.101b-102a, G.99). 99-100 (B.102b-103a, G.100).

the rules of the art and initiated into the practice of it and has quiet of mind.

100-101. He who with an agitated mind places his offering in a wrong place, is liable to expiation like one who pours ghee into the sacrificial fire without proper Mantras. This is the procedure prescribed for worshipping the gods of the stage. It should be followed by producers [of plays] in holding a theatrical show in a newly built playhouse.

Here ends Chapter III of Bharata's Nāṭyaśāstra,
which treats of Pūjā to the gods of the stage.

100-101 (B.103b-104a, G.101-102).

CHAPTER FOUR

DESCRIPTION OF THE CLASS DANCE

Brahman writes the first play and gets this performed.

1. After having worshipped [the gods presiding over the stage] I said to Brahman, "Tell me quickly, O the mighty one, which play should be performed ?"

2. [In reply] I was told by the Lord, "Perform the Amṛtamanthana (the Churning of the Ocean)[1] which is capable of stimulating efforts and of giving pleasure to gods.

3. I have composed this Samavakāra[1] which is conducive to [the performance of] duties (*dharma*), to [the fulfillment of] desire (*kāma*) as well as [to the earning] wealth (*artha*)."

4. When this Samavakāra was performed, gods and demons were delighted to witness actions and ideas [familiar to them].

5. Now, in course of time Brahman (lit. the lotus-born one) said to me, "We shall present today the play before the great-souled Śiva (lit. the three-eyed one)".

6-7. Then on reaching along with other gods the abode of Śiva (lit. the bull-bannered one) Brahman paid him respects and said, "O the best of the gods, please do me the favour of hearing and seeing the Samavakāra which has been composed by me."

8. "I shall enjoy it," said the lord of gods in reply. Then Brahman asked me to get ready [for the performance].

9-10. "O. the best of the Brahmins, after the Preliminaries connected with the performance had been completed this

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1 (B.G. *same*)

2 B.G. *same*). [1] The legend about the churning of the ocean occurs in the Mbh. (I. 17-19.) and the Viṣṇu P. (1) See Winternitz, Vol. I pp. 389, 546.

3 (B.G. *same*). [1] See NŚ. XX. 69 ff.

4 (B.G. *same*). 5 (B.G. *same*). 6-7 (B.G. *same*).

8 (B.G. *same*). 9-10 (B.G. *same*).

(Samavakāra named the Amṛtamanthana) as well as a Ḍima[1] named the Tripuradāha (the Burning of Tripura) was performed in the Himalayan region which consisted of many hills and in which there were many Bhūtas, Gaṇas[3] and beautiful caves and waterfalls".

11. Then all the [Bhūtas] and Gaṇas were pleased to see actions and ideas familiar to them, and Śiva too was pleased and said to Brahman :

12. "O the high-souled one, this drama (*nāṭya*) which is conducive to fame, welfare, merit and intellect, has been well-conceived by you.

13-14. Now in the evening, while performing it, I remembered that dance made beautiful by Aṅgahāras[1] consisting of different Karaṇas[2]. You may utilize these in the Preliminaries (*pūrvaraṅga*) of a play.

Two kinds of Preliminaries

14-16. In the application of the Vardhamānaka[1], the Āsārita[2], the Gīta[3] and the Mahāgīta you will depict properly the ideas [by means of dance movements]; and the Preliminaries which you have [just] performed are called "pure" (*śuddha*). [But] when

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[1] *ḍima*—one of the plays of the major type ; for its characteristics see NŚ. XX. 84 ff.

[2] *Tripuradāha*—Śiva killed an Asura (demon) named Tripura by burning him with one of his fiery arrows. Hence he is called Tripurāntaka or Tripurāri. This legend occurs in the Varāha P. See JK. *sub voce.*

[3] B.G. read *bahucutadrumākīrṇe* instead of *bahubhūtagaṇākīrṇe.*

11 (B.G. *same*). 12 (B.G. *same*).

13-14 (B.G. *same*). [1] *aṅgahāra*—major dance figures which depend on minor dance figures *(karaṇas)* The word means 'movement of limbs' Ag. (I. p. 91) explains it as अङ्गानां देशान्तरे समुचिते प्रापणप्रकारोऽङ्गहारः तस्य कार्यं हारः प्रयोगः, अङ्गनिवर्त्यो हारोऽङ्गहारः.

[2] See below 29-30 note 1. For details about the Aṅgahāras see below 16 ff, 72 ff.

14-16 (B.G. *same*). [1] See NŚ. V. 12-15 note 3.

[2] See NŚ. V. 21 note 1.

[3] See NŚ. V. 60-63 note 3.

these dances will be added to them (pure Preliminaries) they will be called "mixed" (*citra*).

The Aṅgahāras

16-17. To these words of Śiva Brahman said in reply, "O the best of the gods, tell us about the use of the Aṅgahāras."

17-18. Then Śiva (lit. lord of the world) called Taṇḍu and said, "Speak to Bharata about the use of the Aṅgahāras."

18-19. And by Taṇḍu I was told the use of the Aṅgahāras. I shall now speak of them as well as of the various Karaṇas and Recakas[1].

19-27. The thirtytwo Aṅgahāras are as follows :—Sthirahasta, Paryastaka, Sūcīviddha, Apaviddha, Ākiṣptaka, Udghaṭṭita, Viṣkambha, Aparājita, Viṣkambhāpasṛta, Mattākrīḍa, Svastikarecita, Pārśvasvastika, Vṛścika, Bhramara, Mattaskhalitaka, Madavilasita, Gatimaṇḍala, Paricchinna, Parivṛttarecita, Vaiśākharecita, Parāvṛtta, Alātaka, Pārśvaccheda, Vidyudbhrānta, Uddhṛtaka, Ālīḍha, Recita, Ācchurita, Ākṣiptarecita, Saṃbhrānta, Upasarpita, Ardhanikuṭṭaka.

Uses of the Aṅgahāras

28-29. I shall now speak about their performance dependent on the Karaṇas. [And besides this] "O the best of the Brahmins, I shall tell you about the movements of hands and feet that are proper to the Aṅgahāras.

The Karaṇas

29-30. All the Aṅgahāras consist of Karaṇas ; hence I shall mention the names of the latter as well as their descriptions.

16-17 (B.G. *same*). 17-18 (B. *same*, G.16).

18-19 (B. *same*, G.17). [1] Se below 247 ff.

19-27 (B. *same*, G.18-27a).

28-29 (B. *same*, G.27b-28). [1] for details about *karaṇa* see 30ff below.

29-30 (B. *same* G.29). [1] *karaṇa*—minor dance figure. Ag. (I 93) plains the *karaṇa* as नृत्तशब्देन विशेषणं नृत्तकरणमिति एकदेशाभिधायित्वेन तु करणशब्दस्य प्रयोगो सेने भीम इतिवत् ।

30-34. The combined [movement of] hands and feet in dance is called the Karaṇa: Two Karaṇas will make one Mātṛkā, and two, three, or four Mātṛkās will make up one Aṅgahāra. Three Karaṇas will make a Kalāpaka, four a Ṣaṇḍaka[1], and five a Saṃghātaka. Thus the Aṅgahāras consist of six, seven, eight or nine Karaṇas. I shall now speak of the hand and feet movements making up these (Karaṇas).

34-55. The Karaṇas are one hundred and eight in number and they are as follows: Talapuṣpapuṭa, Vartita, Valitoru, Apaviddha, Samanakha, Līna, Svastikarecita, Maṇḍalasvastika, Nikuṭṭaka, Ardhanikuṭṭaka, Kaṭicchinna, Ardharecita, Vakṣaḥsvastika, Unmatta, Svastika, Pṛṣṭhasvastika, Diksvastika, Alāta, Kaṭīsama, Ākṣiptarecita, Vikṣiptākṣipta, Ardhasvastika, Añcita, Bhujaṅgatrāsita, Ūrdhvajānu, Nikuñcita, Matalli, Ardhamatalli, Recakanikuṭṭita, Padāpaviddhaka, Valita, Ghūrṇita, Lalita, Daṇḍapakṣa, Bhujaṅgatrastarecita, Nūpura, Vaiśākharecita, Bhramaraka, Catura, Bhujaṅgāñcitaka, Daṇḍakarecita, Vṛścikakuṭṭita, Kaṭibhrānta, Latāvṛścika, Chinna, Vṛścikarecita, Vṛścika, Vyaṃsita, Pārśvanikuṭṭana, Latāṭatilaka, Krāntaka, Kuñcita, Cakramaṇḍala, Uromaṇḍala, Ākṣipta, Talavilāsita, Argala, Vikṣipta, Āvṛtta, Dolapāda, Vivṛtta, Vinivṛtta, Pārśvakrānta, Niśumbhita, Vidyudbhrānta, Atikrānta, Vivartitaka, Gajakrīḍita, Talasaṃsphoṭita, Garuḍaplutaka, Gaṇḍasūcī, Parivṛtta, Pārśvajānu, Gṛdhrāvalīnaka, Saṃnata, Sūcī, Ardhasūcī, Sūcīviddha, Apakrānta, Mayūralalita, Sarpita, Daṇḍapāda, Hariṇapluta, Preṅkholita, Nitamba, Skhalita, Karihasta, Prasarpita, Siṃhākrīḍita, Siṃhākarṣita, Udvṛtta, Upasṛta, Talasaṃghaṭṭita, Janita, Avahitthaka, Niveśa, Elakākrīḍita, Urūdvṛtta, Madaskhalita, Viṣṇukrānta, Sambhrānta, Viṣkambha, Udghaṭṭita, Vṛṣabhakrīḍita, Lolitaka, Nāgāpasarpita, Śakaṭāsya, Gaṅgāvataraṇa. [These] Karaṇas will be used] in dance, fight, personal combat, walking as well as movements in general.

56. Foot movements which have been prescribed for

30-34 (B. *same*, G. 30-33). [1] *ṣaṇḍaka*—B.G. read *maṇḍaka.*

34-55 (B.34-55a, 56a, G.34-54)

56 (B.59, G.167).

the exercise of Sthānas[1] and Cārīs[2], will apply also to these Karaṇas[3].

57. And application of the Nṛtta-hastas[1] which have been prescribed for dance is generally implied in the Karaṇas.

58. The Sthānas, the Cārīs and the Nṛtta-hastas mentioned [before] are known as the Mātṛkās the variations of which are called the Karaṇas.

59. I shall treat the Cārīs suitable for [representing] fight at the time of discussing the foot movements. The master [of dramatic art] should apply them on any occasion according to his histrionic talents.

60. In the Karaṇa the left hand should generally be held on the breast, and the right hand is to follow the [right] foot.

61. Listen [now] about the movement of hands and feet in dance in relation to that of hip, sides, thigh as well as to breast, back and belly[1].

Definition of the Karaṇas.

62. Talapuṣpapuṭa—Puṣpapuṭa hand held on the left side, the foot is Agratalasañcara, the side is Sannata (Nata)[1].

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[1] See NŚ. XI. 49 ff. [2] See NŚ. XI. 2 ff.

[3] B.G. read one hemistich more before 56a. It does not occur in some mss. Ag. records this fact. Though these 108 *karaṇas* constitute general dance, which is sometimes interpolated in the acting to fill up its gaps, they *(karaṇas)* may be also used to embellish the movement of limbs in fights of any kind. Ag. (I. p. 96) says अभिनये यद्वस्तुतेऽभिनयान्तरालवर्त्ति छिद्रप्रच्छादनादौ तत् प्रयुज्यते, अस्त्रादियुद्धे बाहुयुद्धे प्रयोगः सौष्ठवार्थमपि तत् प्रयुज्यते ; besides this he says *tanugatisthitisammilite karaṇam* (I. p. 97)

57 (B.171, G.56a, 168). [1] For *nṛttahastas* see NŚ. IX. 177 ff.

58 (B.173, G.170). 59 (B.56b-57a, G.56).

60 (B.57b-58a or 172, G.169).

61 (B. 58b-59a, G.57). [1] For B.60 (G.58) omitted see NŚ. XI. 90-91.

62 (B.61, G.59). [1] For the sake of convenience constituent parts of the *karaṇas* have been separately mentioned without putting them in a cumbrous sentence. This method has been followed by A. K. Coomaraswamy in MG. As the definitions of these parts can be easily traced through the index they have not been referred to in the notes.

63. Vartita—Vyavṛtta (= Vyavartita) and Parivartita hands bent at the wrist, then these hands placed on thighs.

64. Valitoru—Śukatuṇḍa hands to make Vyavartita and Parivartita K., and thighs are Valita.

65. Apaviddha—the (right) hand with Śukatuṇḍa gesture to fall on the (right) thigh, the left hand held on the breast.

66. Samanakha—the two Samanakha[1] feet touching each other, two hands hanging down, and the body in natural pose.

67. Lina—the two Patāka hands held together in Añjali pose on the breast, the neck held high, and the shoulder bent.

68. Svastikarecita—two hands with Recitā and Āviddha gesture held together in the form of a Svastika, then separated and held on the hip.

69. Maṇḍalasvastika—two hands moved to unite in the Svastika gesture with their palms turned upwards in a similar manner, and the body in the Maṇḍala Sthāna (posture).

70. Nikuṭṭaka—each of the hands to be moved up and down[1] alternately between the head and another arm, and the legs also moved in a similar manner.

71. Ardhanikuṭṭaka—hands with Alapallava[1] gesture bent towards shoulders, and legs moved up and down.

72. Kaṭicchinna—the hip serially in the Chinna pose, two Pallava hands held alternately and repeatedly on the head.

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63 (B.62, G.60) 64 (B.63, G.61) 65 (B.65, G.62)

66 (B.65, G.63). [1] *samanakha* feet has nowhere else been mentioned in the NS. 67 B.66, G.64).

68 (B.97, G.65). 69 (B.68, G.66).

70 (B.69, G.67). [1] *nikuṭṭita=nikuṭṭana.* Ag. (I. p. 103) quotes the definition of *nikuṭṭana* from Kohala as follows : *unnamanam vinamanam syād aṅgasya nikuṭṭanam.*

71 (B.70 G.68). [1] For *kuñcita* BG. read *añcita*. But Ag. (I. p. 204) read *kuñcita* and means by this word the *alapallava* gesture,

72 (B.71, G.69).

73. Ardharecita—hand with Sūcīmukha[1] gesture to move freely, feet to move alternately up and down, side in Sannata (*i.e.* Nata) pose.

74. Vakṣaḥsvastikā—two legs on each other in the form of a Svastika, the two Recita hands brought together in a similar manner on the breast which is bent (*nikuñcita*).

75. Unmatta—feet to be Añcita and hands to be Recita.

76. Svastika—hands and feet respectively held together in the Svastika form.

77. Pṛṣṭhasvastika—two arms after being thrown up and down coming together as a Svastika, two feet also to come together as a Svastika with Apakrānta and Ardhasūcī Cārīs.

78. Diksvastika—turning sideways and towards the front in course of a single (lit. connected) movement, and forming Svastika with hands and feet.

79. Alāta—after making Alāta Cārī[1] taking down hand from [the level of] the shoulder[2], then making Ūrdhvajānu Cārī[3].

80. Kaṭisama—feet to be separated, after the Svastika Karaṇa, of the two hands one to be placed at the navel and the other at the hip, and the sides in the Udvāhita pose.

81. Ākṣiptarecita—the left hand on the heart, the right hand Recita and thrown up and sideways, and then the two hands to be Recita with Apaviddha (Āviddhaka) gestures.

82. Vikṣiptākṣiptaka—hands and feet first thrown up, then again thrown down.

83. Ardhasvastika—the two feet to make the Svastika, the

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73 (B.73, G.70). [1] By *apaviddha* Ag. (I. p. 105) means the *sūcīmukha* gesture.

74 (B.74, G.71). 75 (B.75, G.72). 76 (B.76, G.73).

77 (B.77, G.74). 78 (B.78, G.75).

79 (B.79, G.76). [1] *caraṇa=cārī*. [2] *vyaṃsayet=aṃsād viniṣkramaṇaṃ kuryāt* (Ag). [3] *krama=cārī*.

80 (B.80, G.77). [1] *udvāhita* side is nowhere else mentioned in the NŚ.

81 (B.81, G. 78). 82 (B.82, G.79) 83 (B.83, G.80).

right hand making the Karihasta gesture, and the left one lying on the breast.

84. Añcita—in the Ardhasvastika the Karihasta to be alternately in Vyavartita (Vyavṛttā) and Parivartita movement, and then bent upon the tip of the nose.

85. *Bhujaṅgatrāsita*—the Kuñcita feet to be thrown up, the *thighs to have an oblique Nivartana (Nivṛtta)*[1] *movement, the hip and the thigh also to have the same movement.*

86. Ūrdhvajānu—a Kuñcita foot to be thrown up, and the knee to be held up (lit. stretched) on a level with the breast, and the two hands to be in harmony with the dance.

87. Nikuñcita—feet to be moved as in the Vṛścika K., two hands to be bent at the sides, the right hand to be held at the tip of the nose

88. Matalli—making a whirling movement while throwing back the two feet (left and right), and moving hands in the Udveṣṭita and Apaviddha movement.

89. Ardhamatalli—feet to be drawn away from the position in the Skhalita K., left hand Recita, and afterwards to be put on the hip.

90. Recitanikuṭṭita—the right hand to be Recita, left foot Udghaṭṭita (= Nikuṭṭita), and the left hand with Dolā gesture.

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84 (B.84, G.81).

85 (B.84, G.82). [1] For *nivartayet*, B. G. read *vivartayet*, and for *nivṛttam* B. *vivṛttam* and G. *vivartāc*. 86 (B.86, G.83).

87 (B.87, G.84). [1] For *vṛścika karaṇa*, B.G. read *vṛścika caraṇa*. But NŚ. does not know any *caraṇa* or *cārī* of this name, while a K. of this name occurs, and one *karaṇa* is very often used to define another *karaṇa*; see texts for 84 above, 103 and 107 below. In all these cases some mss. read *karaṇa* instead of *caraṇa*.

88 (B.88, G.85).

89 (B.89, G.86). [1] *skhalitāpasṛtān pādān* feet drawn away from the position of the *skhalita K.*

90 (B.90, G.87). [1] According to Ag. *udghaṭṭita = nikuṭṭitā* for which see above 70 note.

91. **Pādāpaviddhaka**—the Kaṭakāmukha hands with their back against the navel, and feet to be in Sūcī and [then] the Apakrānta Cārī

92. Valita—hands to be Apaviddha, feet to be in Sūcī Cārī Trika turned round [in the Bhramarī Cārī].

93. Ghūrṇita—the left hand in Valita and moved round, *the right hand with Dolā gesture, and the two feet to be drawn away from each other from the Svastika position.*

94. *Lalita—the left hand with Karihasta gesture, the right one to be again turned aside (Apavartita), two feet to be moved up and down.*

95. Daṇḍapakṣa—observing Ūrdhvajānu Cārī, Latā hands to be placed on the knee.

96. Bhujaṅgatrastarecita—the feet to be in Bhujaṅgatrasta Cārī, the two hands to be Recita and moved to the left side.

97. Nūpura—the Trika to be gracefully turned round, [in the Bhramarī Cārī] the two hands to show respectively Latā and Recita gestures, and the Nūpurapāda Cārī with the feet.

98. Vaiśākharecita—hands and feet to be Recita, so the hip and the neck, and the entire body in Vaiśākha Sthāna (posture).

99. Bhramaraka—Svastika feet in Āskipta Cārī, hands in Udveṣṭita movement, and Trika[1] turned round [in the Bhramarī Cārī].

100. Catura—the left hand with Añcita, (*i.e.* Alapallava)[1] gesture, the right hand is with Catura gesture, the right feet in Kuṭṭita (*i.e.* Udghaṭṭita) pose.

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91 (B.91, G.88). 92 (B.92, G.89).

93 (B.93, G.90). [1] For *valita*. BG read *vartita*.

94 (B.94, G.91). [1] See NŚ. IX. 191.

95 (B.95, G.92). 96 (B.96, G.93). 97 (B.97, G.94).

98 (B.98, G.95).

99 (B.99, G.96). [1] Trika used here and many times afterwards means the *trikāsthi* (sacrum) the lowest point in the vertibral column where the two other bones of the legs meet.

100 (B.100, G.97). [1] This is Ag's interpretation of Añcita.

[2] This is Ag's interpretation.

101. Bhujaṅgāñcita—the feet in Bhujaṅgatrāsita Cārī, the right hand Recita, the left hand with Latā gesture.

102. Daṇḍakarecita—hands and feet to be freely thrown about on all sides like a staff (*daṇḍa*), and the same hands and feet to be Recita afterwards.

103. Vṛścikakuṭṭita—assuming the Vṛścika K. and the hands with Nikuṭṭita movement.[1]

104. Kaṭibhrānta—the Sūcī Cārī, the right hand with the Apaviddha (Āviddha) gesture and the hip to be moved round.

105. Latāvṛścika—a foot to be Añcita and turned backwards, and the left hand to be with Latā gesture its palm and fingers bent and turned upwards.

106. Chinna—the Alapadma hand to be held on the hip which in Chinna pose, the body in the Vaiśākha Sthāna (posture).

107. Vṛścikarecita—assuming the Vṛścika K., the two hands in the form of a Svastika gradually to be Recita and to show Viprakīrṇa gesture.

108. Vṛścika—the two hands bent and held over the shoulders, and a leg bent and turned towards the back[1].

109. Vyaṃsita—assuming Ālīḍha Sthāna, the two hands to be Recita and held on the breast and afterwards moved up and down with Viprakīrṇa gesture.

110. Pārśvanikuṭṭaka—Svastika hands to be held on one side, and the feet to be Nikuṭṭita.[1]

111 Lalāṭatilaka—after assuming the Vṛścika. K. a mark (*tilaka*) in the forehead to be made with a great toe.

112. Krāntaka—bending a Kuñcita leg behind the back, the Atikrānta Cārī, then the two hands to be thrown down.

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101 (B.101, G.98). 102 (B.102, G.99).
103 (B.103, G.100). [1] See above 70 note. 104 (B.104, G.101).
105 (B.105, G.102). 106 (B.106, G.103). 107 (B.107, G.104).
108 (B.108, G.105). [1] Ag. interprets the passage differently.
109 (B.109, G.106). 110 (B.110, G.107). [1] See above 70 note.
111 (B.111, G.108). 112 (B.112, G.109).

113. Kuñcita—a leg to be first Añcita and left hand to be held on the left side with its palm upwards.

114. Cakramaṇḍala—the inner Apaviddha (Aḍḍitā)[1] Cāri with the body bent and held down between the two arms hanging straight.

115. Uromaṇḍala—two feet drawn away from the Svastika position and used in Apaviddha (Aḍḍitā) Cāri and hands in Urômaṇ ḍala gesture.

116. Ākṣipta—hands and feet to be thrown about swiftly in this Karaṇa.

117. Talavilasita—foot with the toe and the sole turned upwards and held high on the side, and the palm of hands bent.

118. Argala—feet stretched backwards and kept two Tālas and a half apart, and hands moved in conformity with these.

119. Vikṣipta—hands and feet to be thrown backwards or sideways in the same way.

120. Āvarta—the Kuñcita feet put forward and the two hands moved swiftly to befit the dance.

121. Dolāpāda—the Kuñcita feet thrown up, and two hands swinging from side to side in a manner befitting the dance.

122. Nivṛtta—hands and feet first thrown out, and the Trika to be turned round and the two hands to be Recita.

123. Vinivṛtta—observing the Sūci Cāri, the Trika to be turned round and hands to be Recita.

124. Pārśvakrānta—observing the Pārśvakrānta Cāri, throwing out hands towards the front, and moving them in a manner befitting the dance.

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113 (B.113, G.110).

114 (B.114, G.111). [1] According to Ag. *apaviddha* = *aḍḍitā cāri* for which see NŚ. XI. 22. 115 (B.115, G.112).

116 (B.116, G.113). 117 (B.117, G.114). 118 (B.118, G.115).

119 (B.119, G.116). 120 (B.120, G.117). 121 (B.121, G.118).

122 (B.122, G.119). [1] For *nivṛtta*, B. reads *vivṛtta*.

123 (B.123, G.120). 124 (B.124, G.121).

125. Niśumbhita—a foot bent towards the back, the breast raised high, and the hand held at the centre of the forehead (*tilaka*).[1]

126. Vidyudbhrānta[1]—foot turned backwards and the two hands in the Maṇḍalāviddha[2] gesture stretched very close to the head.

127. Atikrānta—observing the Atikrānta Cārī, the two hands stretched forward in a manner befitting the dance.

128. Vivartitaka—hands and feet to be thrown out, the Trika to be turned round and hands to be Recita

129. Gajakrīḍita—the left hand bent and brought near the [left] ear, and the right hand in Latā gesture and the feet Dolāpāda Cārī.

130. Talasaṃsphoṭita[1]—a foot to be swiftly lifted up and put forward, the two hands showing Talasaṃsphoṭita[2] gesture.

131. Garuḍaplutaka—the two feet to be stretched backwards and the two hands—right and left—to be respectively with Latā and Recita gestures, and the breast raised up.

132. Gaṇḍasūcī—the feet to be in Sūcī position, the side to be Unnata, one hand to be on the breast and the other to bend and touch the cheek.

133. Parivṛtta—the hands raised in Apaveṣṭita gesture, the feet in Sūcī position, the Trika is turned round (in the Bhramarī Cārī).

134. Pārśvajānu—one foot in Sama position and the opposite thigh raised, and one Muṣṭi hand on the breast.

135. Gṛdhrāvalīnaka—one foot stretched backwards and one knee slightly bent and the two arms outstretched.

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125 (B.125, G.122). [1] Ag. interprets differently
126 (B;126, G.123). [1] Ag. interprets differently.
[2] Nowhere defined in NŚ. 127 (B.127, G.124).
128 (B.128, G.125). 129 (B.129, G.126).
130 (B.130, G.127). [1] Ag. interprets the passage, differently.
[2] Defined nowhere in NŚ.
131 (B.131, G.128). 132 (B.132, G.129). 133 (B.133, G.130).
134 (B.134, G.131). 135 (B.135, G.132).

136. Sannata—after jumping, the two feet are to be put forward in Svastika form and the two hands to show Sannata[1] (*i.e.* Dolā) gesture.

137. Sūcī—a Kuñcita foot to be raised and put forward on the ground, and the two hands to be in harmony with the performance.

138. Ardhasūcī—the Alapadma hand is held on the head, the right foot is in Sūcī (karaṇa) position.

139. Sūcīviddha—one foot of Sūcī Karaṇa being put on the heel of another foot, the two hands to be respectively put on the waist and the breast.

140. Apakrānta—after making the Valita thigh, Apakrānta Cārī is to be performed, the two hands to be moved in harmony with the performance.

141. Mayūralalita—after assuming the Vṛścika K. two hands to be Recita, and the Trika to be turned round [in the Bhramarī Cārī].

142. Sarpita—the two feet to be moved from the Añcita position and the head with Parivāhita gesture, and the two hands are Recita.

143. Daṇḍapāda—after the Nūpura Cārī, Daṇḍapāda Cārī should be observed and the āviddha (vaktra) hand should be shown quickly.

144. Hariṇapluta—after observing the Atikrānta Cārī one jumps and stops, and then one of the shanks are bent and thrown up.

145. Preṅkholitaka—after observing the Dolāpāda Cārī one is to jump and let the Trika turn round (in the Bhramarī Cārī and come at rest.

136 (B.136, G.133). [1] According to Ag. Sannata = Dolāhasta.

137 (B.137, G.134). 138 (B.138, G.135).

140 (B.140, G.137). 141 (B.141, G.138).

142 (B.142, G.139). 143 (B.143, G.140). 144 (B.144, G.141).

145 (B.145, G.142). [1] Defined nowhere in NŚ.

146. Nitamba—arms to be first thrown up and hands to have their fingers pointing upwards and the Baddhā Cāri to be observed.

147. Skhalita - after observing Dolāpāda Cāri, hands with Recita gesture to be turned round in harmony with this.

148. Krihasta—the left hand is to be placed on the breast, the palm of the other hand to be made Prodveṣṭitala, the feet to be Añcita.

149. Prasarpitaka—one hand to be Recita and the other with Latā gesture, and feet to be Saṃsarpitatala (=Talasañcara).

150. Siṃhavikrīḍita—after observing the Alāta Cārī one is to move swiftly and hands to follow the feet.

151. Siṃhākarṣita—one foot to be stretched backwards and hands to be bent and turned round in the front and again to be bent.

152. Udvṛtta—hands, feet and the entire body to be moved violently (lit. thrown up) and then Udvṛtta Cāri to be observed.

153. Upasṛtaka—observing Akṣipta Cāri and hands in harmony with this Cāri.

154. Talasaṃghaṭṭita—observe the Dolāpāda Cāri two palms will clash with each other and the left hand to be Recita.

155. Janita—one hand to be on the breast[1], the other hanging loosely and observing Talāgrasaṃsthita (Janita) Cāri.

156. Avahitthaka—after observing Janita K. raising hands with fingers spread out and then letting them fall slowly.

157. Niveśa—the two hands will be on the breast which should be Nirbhugna and the dancer should assume Maṇḍala Sthāna (posture).

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146 (B.146, G.143). 147 (B.147, G.144). 148 (B.148, G.145).
149 (B.149, G.146). 150 (B.150, G.147). 151 (B.151, G.148).
152 (B.152, G.149). 153 (B.153, G.150). 154 (B.154, G.151).
155 (B.155, G.152). [1] According to Ag. Talagrasaṃsthita pāda means Janita cari.
156 (B.156, G.153). 157 (B.157, G.154).

158. Elakākrīḍita—jumping with Talasañcara[1] feet and coming to the ground with the body bent and turned.

159. Urūdvṛtta—a hand made Āvṛtta (Vyavartita) and then bent and placed on the thigh, shanks made añcita and Udvṛtta.

160. Madaskhalitaka—two hands hanging down, the head assuming the Parivāhita gesture, the right and the left feet to be turned round in Āviddha Cārī.

161. Viṣṇukrānta—a foot stretched forward and bent as if on the point of walking, and hands to be Recita.

162. Sambhrānta—a hand with Āvartita (Vyavartita) movement placed on the thigh which is made Āviddha.[1]

163. Viṣkambha—a hand to be Apaviddha,[1] Sūcī Cārī, foot to be made Nikuṭṭita and the left hand on the breast.

164. Udghaṭṭa—feet to in Udghaṭṭita[1] movements and hands in Talasaṃghaṭṭita movement[2] are to be placed on two sides.

165. Vṛṣabhakrīḍita—after observing the Alāta Cārī two hands to be made Recita, and afterwards these should to be made Kuñcita and Añcita.

166. Lolita—hands on the two sides to be Reicta and Añcita, and the head Lolita and Vartita.

167. Nagāpasarpita—to draw back feet from Svastika position and the head to be Parivāhita and hand to be Recita.

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158 (B.158. G.155). [1] Same as *agratalasañcara*, see NŚ. X. 46.

159 (B.159, G.156).

160 (B.160, G.157). [1] Defined nowhere in NŚ.

161 (B.161, G.158).

162 (B.162, G.159). [1] Defined nowhere in NŚ.

163 (B.163, G.160). [1] Defined nowhere in NŚ.

164 (B.164, G.161). [1] Defined nowhere in NŚ.
[2] Defined nowhere in NŚ.

165 (B.165, G.162). [1] Defined nowhere in NŚ.

166 (B.166, G.163).

167 (B.167, G.164). [1] Defined nowhere in NŚ.

168. Śakaṭāsya—beginnning with body at rest, advancing with a Talasañcara[1] foot and making the breast Udvāhita.[2]

169. Gaṅgāvataraṇa—foot with the toes and the sole turned upwards, hands showing Tripatāka with the fingers pointing downwards and the head being Sannata.[1]

The Aṅgahāras

170. I have spoken of one hundred and eight Karaṇas. I shall now describe the different Aṅgahāras.

171-173. Sthirahasta—stretching two arms and throwing them up, taking up Samapāda Sthāna, the left hand stretched upwards from the level of the shoulder, taking up afterwards the Pratyālīḍha Sthāna, then observing successively the Nikuṭṭita, Urūdvṛtta, Ākṣipta, Svastika, Nitamba, Karihasta and Kaṭiechinna, Karaṇas.

174-176. Paryastaka—observing Talapuṣpapuṭa, Apaviddha, and Varṭita Karaṇas, then takiug up Pratyālīḍha Sthāna, then assuming Nikuṭṭaka, Urūdvṛtta, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta, Katīcchinna, Karaṇas.

176-178. Sūcīviddha—after showing Alapallavā (Alapadma) and Sūcī (mukha) gestures assuming one after another Vikṣipta. Āvartita, Nikuṭṭaka, Urūdvṛtta, Āksipta, Urnomaṇḍala, Karihasta, and Kaṭicchinna Karaṇas.

178-180. Apaviddha—Apaviddha and Sūcīviddha Karaṇas, then observing Udveṣṭita K. with hands and turning the Trika,

168 (B.168, G.165). [1] See above 158 note. [2] B. reads *udghāṭita*.

169 (B.169, G.166). [1] Defined nowhere in NŚ.

[2] Defined nowhere in NŚ.

[3] For B.170-174 and G.167-170 see 56-61 before.

170 (B.174, G.171). [1] Defined nowhere in NŚ.

171-173 (B.175-177, G.172-174). [1] Definition of the *aṅgahāras* have been translated like the *karaṇas*; above sec. 62 note. *Aṅghāras* are mostly combinations of the *karaṇas*.

174-176 (B.178-180a, G.175-176). [1] G. Omits 175b.

176-178 (B.180b.-182a, G.177-179a).

178-180 (B.182b-184a, G.179b-180).

showing with hands Uromaṇḍalaka gestures and assumiug Kaṭi-chinna Karaṇa.

180-182. Ākṣiptaka—assuming successively Nūpura, Vikṣipta, Alātaka, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta and Kaṭicchinna Karaṇas.

182-184. Udghaṭṭita[1]—moving Udveṣṭita and Apaviddha (Aviddha) hands and the two feet to be Nikuṭṭita, and again changing them to Uromaṇḍala gesture and then assuming successively Nitamba, Karihasta and Kaṭicchinna Karaṇas.

184-187. Viṣkambha—hands by turns made Udveṣṭita, feet are successively made Nikuṭṭita and bent, then assuming Urudvṛtta K. hands to be made Caturasra[1] and feet Nikuṭṭaka, assuming then Bhujaṅgatrāsita K. hands to be made Udveṣṭita, assuming Chinna and Bhramaraka Karaṇas while Trika is to be moved, then Karihasta and Kaṭicchinna Karaṇas to be assumed.

187-190. Aprājita—assuming Daṇḍapāda K., hands having Vikṣipta and Ākṣpita[1] movement, then assuming Vyaṃsita K. the left hand moving along with the left foot, then hands being Caturasra and feet having Nikuṭṭaka movement, assuming Bhujaṅgatrāsita K. and hands having Udveṣṭita movement, then assuming successively the two Nikuṭṭakas (i. e. nikuṭṭa and ardhanikuṭṭaka), Ākṣipta, Uromaṇḍala, Karihasta, and Kaṭicchinna Karaṇas.

190-192. Viṣkambhāpasṛta—assuming Kuṭṭita and Bhujaṅga trāsita Karaṇas, Recita hand to show the Patāka gesture, then to be assumed successively Ākṣiptaka, Uromaṇḍala, Lata, Kaṭiccheda Karaṇas.

192-195. Mattākrīḍa—assuming Nūpara K. by turning Tirka, then assuming Bhujaṅgatrāsita K. assuming next Recita K.

180-182 (B.184b-186a, G.181-182).

182-184 (B.186b-188a, G.183-184). [1] In the definition of *aṅgahāra* this term has been equated with *nṛtta* or dance.

184-187 (B.188b-191a, G.185-187). [1] Defined nowhere in NŚ.

187-190 (B.191b-194a, G.188-189). [1] Defined nowhere in NŚ.

190-192 (B.194b-196a, G.190-191).

192-195 (B.196b-199a, G.192-194).

with the right foot, and then assuming successively ***Ākṣiptaka,*** Chinna, Bāhyabhramaraka, Uromaṇḍala, Nitamba, Karihasta, Kaṭiccheda Karṇas.

196-197. Svastikarecita[1]—hands and feet are Recita, then assume Vṛścika K. and again repeat this movement of the hand and feet, and then Nikuṭṭaka K. and the Latā gesture alternately with the right and the left hand, and then Kaṭicchinna K.

197-200. Pārśvasvastika—assuming (Dik-) Svastika from one side and then the Ardhanikuṭṭaka, all these to be repeated on the side, then the Āvṛtta (vyaavartita) hand to be placed on the thigh, then to assume successively Urudvṛtta, Ākṣipta, Nitamba, Karihasta and Kaṭicchinna Karaṇas.

200-202. Vṛścikāpasṛta—assuming Vṛścika K. holding the Latā band to be held on the nose, after moving the same hand in Udveṣṭita movement, then assuming successively Nitamba, Karihasta and Kaṭicchinna Karaṇas.

202-204. Bhramara—assuming successively Nūpurapāda Ākṣiptaka Kaṭicchinna, Sūcīviddha, Nitamba, Karihasta, Uromaṇḍala and Kaṭicchinna Karaṇas.

204-206. Mattaskhalitaka—asuming Matalli K. and moving round the right hand and bending and placing it near the (right) cheek, then assuming (successively) Apaviddha. Talasaṃsphotita, Karihasta and Kaṭicchinna Karaṇas.

206-208. Madavilasita—moving with Dolā hands and Svastikāpasṛta feet, making hands Añcita as well as Valita and then assuming successively Talasaṃghaṭṭita, Nikuṭṭaka, rudvṛtta, Karihasta and Kaṭicchinna Karaṇas.

195-197 (B.199b-201a, G.195-196). [1] In the translation of this K. Ag. has been followed.

197-200 (B.201b-204a, G,197-199). [1] In the translation of this K. I have followed Ag.

200-202 (B.204b-206a, G.200-201).

202-204 (B.206b-208a, G.202-203).

204-206 (B.208b-210a, G.204-205).

206-208 (B.210b-212a, G.206-207).

208-210. Gatimaṇḍala—after assuming Maṇḍala Sthānaka and making the hands Recita and the feet Udghaṭṭita assuming successively Matalli. Ākṣipta, Uromaṇḍala and Kaṭiccheda Karaṇas.

210-212. Paricchinna—after the Samapāda Sthān[1] assum ing Paricchinna (*i.e.* Chinna) K then with Aviddha foot assuming Bāhya Bhrama .ka[1] and with the left foot assuming Sūcī K. and than observi (successively) Atikrānta, Bhujaṅgatrāsita, Karihasta and Kaṭicc.. ana Karaṇas.

212-216. Parivṛttakarecita—holding on the head hands in loose Svastika form and them after bending the body the left hand to be made Recita, and raising the body, again the same hand to be made Recita, after this hands to show Latā gesture and assuming successively Vṛścika, Recita, Karihasta Bhujaṅgatrāsita, Ākṣiptaka Karaṇas then have Svastika foot ; all this to be repeated after turning back completely, then assume (successively) Karihasta.

216-219. Vaiśākharecita—along with body the two hands to be made Recita and all this is to be repeated with the body bent. then observe Nūpurpāda Cārī and Bhujaṅgatrāsita, Recita, Maṇḍalasvastika, afterwards bending shoulder Urūdvṛtta, Ākṣipta Uromaṇḍala Karihasta' and Kaṭicchinna Karaṇas are to be assumed.

219-221. Parāvṛtta—assuming Janita K. and putting forward a foot, then assuming Alātaka K. and turning the Trika, [in the Bhramrī Cārī] afterwards the left hand bend and to on the cheek, then assuming Kaṭicchinna Karaṇa.

208-210 (B.212b-214a, G.208-209).

210-212 (B.214b-216a, G..10-211). [1] According to Ag (I.p.152) *bāhya bhramaraka* seems to mean a *cārī* of that name. But it seems that by this *bhramaraka*, the movement known as *bhramarī* has been meant. See M. Ghosh AD. 289ff. also A. K. Coomaraswamy. MG. p.74.

212-216 (B.216b-220a, G.212-215).

216-219 (B.220b-223a, G.216-218).

219-221 (B.223b-225a, G.219-220).

221-223. Alātaka—assuming Svastika, vyaṃsita [in it hands being Recita], Alātaka, Ūrdhvajānu, Nikuñcita, Ardhasūcī, Vikṣipta, Udvṛtta, Ākṣipta, Krihasta and Kaṭicchinna Karaṇas one after another.

223-225. Pārśvaccheda--holding Nikuṭṭita hands on the breast assuming Ūrdhvajānu, Ākṣipta, Svastika Karaṇas, Trika to be turned round, then Uromaṇḍala, Nitamba, Kārihasta and Kaṭicchinna, Karaṇas to be assumed.

226-227. Vidyudbhrānta—assuming Sūcī K. using the left foot first, and Vidyubhrānta K. using the right foot first, then Sūcī K. with the right foot moved first, and Vidyudbhrānta with the left foot moved first, afterwards assuming Chinna K., and turning round the Trika, then Latā and Kaṭicchinna Karaṇas.

227-229. Udvṛttaka—assuming Nūpurapāda Cārī hanging the right and the left hands by the side, and with them assuming Vikṣipta K., with these hands assuming [again] Sūcī K., and turning round the Trika [in Bhramarī Cārī] and then assuming Latā and Kaṭicchinna Karaṇas.

229-231. Ālīḍha—assuming Vyaṃsita K., striking the hands on the shoulder, and then Nūpura K., with the left foot [moving first], afterwards Alāta and Ākṣiptaka Karaṇas with the right foot [moving first] and then making Uromaṇḍala gestures with hands and assuming Karihasta and Kaṭicchinna Karaṇas.

231-233. Recita—showing Recita hand, bending it on one side and making the [same] Recita movement and then repeating this movement after bending the entire body, assuming successively Nūpurapāda, Bhujaṅgatrāsita, Recita, Uromaṇḍala and Kaṭicchinna Karaṇas.

221-223 (B.225b-227a, G.221-222).
223-225 (B.227b-229a, G.223-224).
225-227 (B.229b-231a, G.225-226).
227-229 (B.231b-233a, G.227-228).
229-231 (B.233b-235a, G.229-230).
231-233 (B.235b-237, G.231-232).

234-235. Ācchurita—assuming Nūpura K. and turning the Trika round, assuming Vyaṃsita K. and again turning round the Trika, then assuming successively Alātaka[1] K. from the left [side] and Sūcī, Karihasta and Kaṭicchinna Karaṇas.

236-238. Ākṣiptarecita—Svastika feet to be in Recita and so the Svastika hands, then with the same (*i.e.* Recita) movement they should be separated; and with the same Recita movement they are to be thrown up, then assuming successively Udvṛtta, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta and Kaṭicchinna Karaṇas.

239-241. Sambhrānta—assuming Vikṣipta K. throwing out the left hand with Sūcī gesture, the right hand placed on the breast, Trika to be turned [in the Bhramarī Cārī] then assuming successively Nūpura, Ākṣipta, Ardhasvastika, Nitamba, Karihasta, Uromaṇḍala and Kaṭicchinna Karaṇas.

242-243. Apasarpita—observing Apakrānta Cārī and assuming Vyaṃsita K. with the hands moving in Udveṣṭita manner, then assuming successively Ardhasūcī, Vikṣipta, Kaṭicchinna, Udvṛtta Ākṣiptaka, Karihasta and [again] Kaṭicchinna Karaṇas.

244-245. Ardhanikuṭṭaka—observing swiftly Nūpurapādika Cārī, hands to move in harmony with the feet and Trika to turn round [in the Bhramarī Cārī], then hands and feet to make Nikuṭṭita movement, afterwards assuming Uromaṇḍala, Karihasta, Kaṭicchinna and Ardhanikuṭṭaka Karaṇas.

The Recakas

246. I have spoken of these thirtytwo Aṅgahāras ; I shall now describe the four Recakas[1] ; please listen about them :

247. Among the Recakas the first is that of the foot (*pāda*),

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234-235 (B.238-239, G.233-234). [1] Read *vāmaṃ cālātakaṃ* for *pādaṃ cālātakaṃ* in B.

236-238 (B.240-242, G.235-237). 239-241 (B.243-245, G.238-240).

242-243 (B.246-247, G.241-242). 244-345 (B.248-249, G.243--244).

246 (B.250, G.245). [1] For the relation between Recakas and the Aṅgahāras and the use of the Recakas see Ag.

247 (B.251, G.246).

the second is that of the waist (*kaṭi*), the third is that of the hand (*hasta*) and the fourth is that of the neck (*grīvā*).

248. The term Recita [relating to a limb] means moving it round separately (*i.e.* not in any Karaṇa or Cārī) or its drawing up or its movement of any kind separately.

249. Pāda-recaka—Going from side to side with wavering feet or with differently moving feet, is called their Recaka.

250. Kaṭi-recaka—Raising up the Trika and the turning of the waist as well as its drawing back, is called the Kaṭi-recaka.

251. Hasta-recaka—Raising up, throwing out, putting forward, turning round and drawing back of the hand is called its Recaka.

252. Grīvā-recaka—Raising up, lowering and bending the neck sideways, and other movements of it are called its Recaka.

253-254. Seeing Śaṃkara (Śiva) dance with Recakas and Aṅgahāras, Pārvatī too performed a Gentle Dance (lit. danced with delicate forms)[1], and this dance was followed by the playing of musical instruments like Mṛdaṅga,[1] Bherī, Paṭaha, Bhambhā[2], Ḍiṇḍima, Gomukha, Paṇava and Dardura.

255. [Besides on this occasion] Maheśvara (Śiva) danced in the evening after the break-up (lit. destruction) of Dakṣa's sacrifice[1] with different Aṅgahāras and in conformity with proper time beat (*tāla*) and tempo (*laya*).

248 (B.252, G.247). 249 (B.253, G.248).
250 (B.254, G.249). 251 (B.255. G.250).
252 (B.256, G.251).

253-254 (B.257-258, G.252-253). [1] Read *nṛtyanti sma ca pārvatī* Ag. I. p. 203.

[2] *mṛdaṅga, bherī, paṭaha. bhambhā, diṇḍima, dardura* and *paṇava* are drums of different sizes and shapes, and made of different materials such as clay, wood etc. Of these *bherī, paṇava* and *gomukha* (possibly a horn) have been mentioned in the Bhagavad-gītā, ch. I.13.

[3] B. read *jhañjhyā* (pa. *bambhā*).

255 (B.259, G.254). [1] The story of the break-up of Dakṣa's sacrifice occurs in two different forms in the Bhāgavata and the Varāha P. See JK. under Dakṣa.

256. Gaṇas like Nandin and Bhadramukha seeing then [in course of this performance of Śiva], Piṇḍībandha[1] [of different dance forms] gave names to them [and imitated these] well.

257-263. Names of Piṇḍīs specially attached to different gods and [goddesses are as follows] : Śiva—Vṛṣa, Nandin - Paṭṭiśī, Caṇḍikā (Kālī)—Siṃhavāhinī, Viṣṇu—Tārkṣya, Svayambhu—(Brahman)—Padma (lotus), Śakra (Indra)—Airāvatī, Manmatha—Jhaṣā, Kumāra (Kārtikeya)—Śikhī (peacock), Śrī (Lākṣmī)—Ulū (owl), Jāhnavī (Gaṅgā)—Dhārā, Yama—Pāśa, Varuṇa—Nadī, Kuvera (Dhanada)—Yākṣī, Bala (rāma)—Hala (plough), Bhogins (serpents)—Sarpa, Ganeśvaras (the lords of Gaṇas)[1]—Dakṣayajña-vimardinī, The [Piṇḍī] of Śiva, the killer of Andhaka[2], will be Raudrī in the form of his trident. The Piṇḍīs of the remaining gods and goddesses will be similarly named after (lit. marked with) their own banners[3].

263-264. After inventing the Recakas, Aṅgahāras and Piṇḍīs, Śiva communicated them to the sage Taṇḍu[1] who in his turn made out of them dance together with songs and

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256 (B.260, G.255). [1] *Piṇḍībandha*—Ag. (I. 170-171) explains the words as follows:—पिण्डीबन्ध आकृतिविशेषस्तस्यैक देशाभिबन्धनं पिण्डीति ।......पिण्डीबन्धः करणाङ्गहारादिः ।......पिण्डीबन्धवशेन शिखिपिण्डीप्रभृत्युपायमयूरललितादिकरणसंग्रहः ।......अङ्गहारा एव पिण्डीबन्धाः तथाऽन्येपि पिण्डीबन्ध इति, केवलकरणसंग्रहः. From these quotations it is apparent that Ag. had no definite idea about the *piṇḍībandha* or *piṇḍī*. But the word occurs in the following couplet of a later work on dramaturgy (Bh P. p.264) :

षोडशद्वादशाष्टौ वा यस्मिन्नृत्यन्ति नायिकाः । पिण्डीबन्धादिविन्यासैः रासकं तदुदाहृतम् ॥

From the above quotation the meaning of the word seems to be a term relating to group-dance. For more about *piṇḍībandha* see 257-262, 284-285, 291-294 below.

257-262 (B.261-266a, G.256 261). [1] Gāṇeśvarī means relating to Gaṇeśvaras or lords of hosts ; see above NŚ. III. 31,58 and III. 1-8 note 7.

[2] The story of Śiva's killing the Asura Andhaka occurs in Rām, Hraivaṃśa and several Purāṇas. See JK. *sub voce*.

[3] B. omits 263b altogether.

263-264 (B.266b-268a, G.262-263). [1] Taṇḍu's name does not seem to occur in any extant Purāṇa. It is just possible that the name of this *muni* has been derived from *tāṇḍava* a non-Aryan word which originally may have meant dance.

instrumental music; and hence this dance is known as Tāṇḍava (*i.e.* of Taṇḍu's creation).

The sages speak

265. Use of Gestures etc. (*abhinaya*) having been devised by the experts, for drawing out the sense [of songs and speeches in a play] what led to the making of dance (*nṛtta*), and what is its nature?

266. Why is dance made in connexion with the Āsārita songs? It does neither relate to its meaning nor reflect its spirit.

267. [In answer to these questions] it is said that the dance is occasioned by no specific need; it has come into use simply because it creates beauty.

268. As dance is naturally loved by almost all people, it is eulogised as being auspicious.

269. It is eulogised also as being the source of amusement on occassions of marriage, child-birth, reception of a son-in-law, general festivity and attainment of prosperity.

270. Hence the host of Bhūtas have ever praised[1] the Pratikṣepas[2] which are used in songs and in regulating the division of dances.

271. Śiva (lit. god) too was pleased to say to Taṇḍu, "Perform this dance in connexion with the singing of songs.

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265 (B 268b-269a, G.264). [1] B. reads ***tasmān nṛttām*** for ***kasman nṛttam*** in 265b.

266 (B.269b-270a, G.265). 267 (B.270b-271a, G.266).

268 (B.271b-272a, G.267). 269 (B.272b-273a, G.268).

270 (B.273b-274a, G.269). [1] For ***prakirtitaḥ***, B.G. read ***pravartitaḥ***.
[2] ***pratikṣepa***—Ag. (I. p.182) defines this term as follows :—प्रयुक्तस्तुतियुक्तो गीतविशेषः प्रतिक्षेप इत्याहुः। इदं भरतमुनिना न क्वचिल्लक्षितम्। अन्ये तु गीतान्ते प्रयोज्यच्छन्दकादय एव नृत्तवैचित्र्याश्रया यथारुचि प्रतिक्षिप्यमाणत्वात् प्रतिक्षेपाः.

271 (B.274b-275a, G.270). [1] For *taṇḍuḥ santoṣapūrvakam*. This variant has been recorded by Ag. (I.181) and it seems to be the correct reading. B.G. read ***taṇḍustāṇḍavapūrvakam***.

272. The Class Dance (*tāṇḍava*)[1] is mostly to accompany the adoration of gods but its gentler form (*sukumāra-prayoga*) relates to the Erotic Sentiment.

The Vardhamānaka

273. Now while coming to discuss the Vardhamānaka I shall describe the rules regarding the performance of the Class Dance (*tāṇḍava*) as it was performed by Taṇḍu.

274. As in its performance Kalā and tempo (*laya*) attain *vṛddhi* (increment) due to the increment of Akṣaras it is called the Vardhamānaka.

The Āsārita

275. After setting down the musical instruments (*kutapa*) the producers [of plays] should get the Āsārita performed.

276. Then after the Upohana has been performed to the accompaniment of drums[1] and stringed instruments, a female dancer should enter [the stage] with the playing of drums [only].

277. This playing of the [instrumental] music should be in pure Karaṇa[1] and Jāti[2]. And then a Cārī should be performed with steps in accompaniment of music.

278. On entering the stage with flowers in her hands the female dancer should be in the Vaiśākha Sthāna (posture) and perform all the four Recakas (*i.e.* those of feet, hand, waist and neck).

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272 (B.275b-276a, G.271). [1] The *tāṇḍava* has been translated by some as 'wild dance' (Haas, Daśarūpa, p.5), but the adjective seems to be misleading. From the present chapter of the NŚ, it appears that the word meant 'class dance' which has been codified. It is to be distinguished from the folk dance mentioned in later works. *Tāṇḍava* was no exclusively male dance. For the illustrations of the *karaṇas* taken out of old *bas reliefs* and printed in the Baroda ed. of the NŚ. show that these were performed by women as well. These *karaṇas* were evidently elements of *tāṇḍava*; *lāsya* performed by women was only a gentler form of the *tāṇḍava*.

273 (B.276b-277a, G.272). 274 (B.277b-278a, G.273).
275 (B.278b-279a, G.274). 276 (B.279b-280a, G.275).
277 (B.280b-261a, G.276). 278 (B.281b-282a, G.277).

279. Then she should go round the stage scattering flowers from her hands to gods, and after bowing to them, she should make use of different gestures (*abhinaya*).

280. Instrumental music should not be played when there is any song to be delineated by gestures, but at the performance of Aṅgahāras drums must be employed.

281. The playing of drums (lit. instrumental music) during the Class Dance should be Sama, Rakta, Vibhakta and distinctly heard (*sphuṭa*) on account of clear strokes and should be properly following different aspects of the dance.

282. After following the song [with her dançe] the dancer should make her exit and others [like her] will enter [the stage] in the same manner.

283. These other women will in due order form Piṇḍīs[1] and till all these are formed they will perform the Paryastaka.

284. After forming [Piṇḍīs] these women will make their exit, and during the formation of the Piṇḍīs an instrumental music which has various Oghas and Karaṇas should be played, and it should be similar to the music at the time of the Paryastaka.

285-287. Then this Upohana should be again performed as before and the Āsārita too; a song also should be sung and a female dancer should enter the stage in the manner described before, and she should delineate [the meaning of the song in the second Āsārita by suitable gesture] and translate the subject-matter (*vastu*)[1] into a dance.

288. After finishing the Āsārita the female dancer should make her exit, and then another female dancer should enter the stage and make a similiar performance.

289. Thus at every step the rules of Āsārita should be followed by singers as well as players of the instrumental music.

279 (B.282b-283a, G.278). 280 (B.283b-284a, G.279).
281 (B.284b-285a, G.280). 282 (B.285b-286a, G.281).
283 (B.286b-287a, G.282). [1] See above 282 note 2.
284-285 (B.287b-288, G.283a-284).
285-287 (B.289-291a, G.284b-285, 286). [1] For *vastu (padavastu)* see Mālavi. II. 0, 5, 8, 13, 14. 288 (B,291b-292a, G.287).

290. [During all these performances] the first foot[1] of the song should be sung once, the second twice, the third thrice, and the fourth four times.[2]

291. The Piṇḍīs have four varieties Piṇḍī [proper] Śṛṁkhalikā, Latābandha, and Bhedyaka.[1]

292. The name Piṇḍī or Piṇḍībandha is due to its being a Piṇḍī (lump), a cluster (*gulma*)[1] is called Śṛṁkhalikā[2], and that which is held together [as it were] by a net, is Latābandha[3], and Bhedyaka[4] is to be the (separate) dance of one individual.

293. The Piṇḍībandha is to be applied in the first (lit. shortest Āsārita), Śṛṁkhalā at the transition of tempo, the Latābandha in the middle one and the Bhedyaka in the longest (*i e.* Āsārita).

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289 (B.292b-293a, G.288). [1] *Vastu* here means *padavastu.* See above 285-287 note.

[2] These *āsāritas* were distinguished by the *kalās* of time they required. According to Ag. (I.185) the shortest *āsārita* takes up seventeen *kalās*, the medium *āsārita* thirty-three *kalās* and the longest *āsarita* sixty-five *kalās.*

290 (B.293b-294a, G.289). [1] It is implied that each each of these groups of songs should be followed by dance of different dancers.

291 (B.294b-295a, G.290). [1] See notes 256 above. In the BhP. (p. 246) occurs the following passage :—

अपरे नृत्तभेदास्तु गुल्म-शृङ्खलिका लता: । भेद्यकश्चेति चत्वार: कथ्यन्तेऽत्र मनीषिभि: ॥
गुल्म: सम्भूय यन्नृत्तं शृङ्खलाऽन्योन्यबन्धनी । परस्पराङ्गवेष्टेन यन्नृत्तं सा लता मता ॥
एकैकस्य बहि: संघान्नृत्तं यत् स च भेद्यक: । पिण्डीबन्धस्य गुल्मस्य पर्यायाविति केचन ॥

From this it is quite clear that the *piṇḍibandha* relates to the grouping of dancers. Of these the *gulma* is a general collective dance, the *śṛṅkhalā* is the dance in which partners hold one another's hands, the *latā* is the dance of two putting their arms around each other, and the *bhedyaka* is the dance of each one separately away from the group. The section 292 below does not quite agree with this view.

292 (B.295b-296a, G.291). [1] See above 291 note.

[2] BhP. does not identify the *gulma* and the *śṛṅkhalikā.*

[3] See above 291 note 1.

[4] See above 291 note 1.

[5] See above 291 note 1.

[6] *sanṛtta=ekanṛtta=ekasya nṛtta* ; cf *sakṛt* (= once).

294. Origin (of Piṇḍis) is twofold : Yantra and Bhadrāsana.[1] These should be learnt and properly applied by the producers [of plays].

The Chandaka

295. In the Vardhamāna the producer should thus use [dances]. I shall speak again about the rules regarding the performance of songs and Chandakas.

296. I shall now speak of the dance and the instrumental music that should accompany songs consisting of the Vastu[1] as well as of their (Aṅgas). During the performance of this song and music a female dancer should enter the stage; at that time all the drums are to be sounded and all the stringed instruments are to be played with Kṣepa and Pratikṣepa.[2]

298. First of all, the entire words (*vastu*) of the song should be represented by gestures, and next the same should be shown by a dance.

299. Directions given above regarding the dance, use of gestures and the instrumental music will apply equally to the subject matter of the songs in the Āsārita.

300. This is the rule with regard to songs consisting of the Vastu. Now listen to description of songs made by Aṅgas.

301. Rules regarding the dance, use of gestures and the instrumental music which apply to words (of songs) are equally applicable in case of Chandakas which are composed of their Aṅgas.

302. During the Mukha and the Upohana the instrumental music should be played with heavy and light Akṣaras by keeping them distinct (lit. separate).

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293 (B.296b-297a, G.292). [1] The distinguishing features of the three *āsāritas* have been given in note to 289 above.

294 (B.297b-298a, G.293). [1] This passage is not clear. Ag's explanation (I.p.193) of the *yantra* and the *bhadrāsana* is not convincing.

295 (B.298b-299a, G.294).

296-297 (B.299b-301a, G.295). [1] See above 285-287 note 1.
[2] For *pratikṣepa* see above 270 note 2.

298 (B.301b-302a, G.297). 299 (B.302b-303a, G.298).
300 (B.303b-304a, G.299).

303. When in course of a song some of its parts are repeated, the parts uttered first should be delineated by gestures and the rest are to be translated into dance.

304-305, When in course of a song some of its parts are repeated it should be followed by the instrumental music which observes the rule of three Pāṇis and three kinds of tempo. On an occasion like this the instrumental music should follow the [proper] tempo.

305-308.. The Tattva, the Anugata and the Ogha relate to the Karaṇa. Among these, the Tattva is to be applied in slow tempo, the Anugata in medium tempo and the Ogha in quick tempo. This is the rule regarding the instrumental music. [Different] parts of the song in case of a Chandaka are to be repeated. This is always the rule in [combining] the dance, Gestures and the song. In case of songs composed in one stanza (*nibaddha*) commencement (*graha* of the playing of drums) should take place at their end, but in the repetition of the parts [of a large song] such commencement should take place from the beginning.

The Gentle Dance

309. This should be the procedure in performing the Āsārita songs. Now consider [all] that relating to the adoration of gods as the Gentle Dance (*sukmāra*).

310. The Gentle Dance with the Erotic Sentiment [relates to] a dialogue between a man and a woman when they are in love.

Occasions suited to dance

311. Now listen, O Brahmins, about occasions in plays when dance should be introduced in course of songs.

312. Experts should apply dance when the principal words of a song [in a play] as well as its [ornamental adjunct known as]

301 (B.304b-305a, G.300). 302 (B.305b-306a, G.801).
303 (B.306b-307a, G.302). 304-305 (B.307b-308a, G.303-304a).
305-308 (B.308b-311, G.304b-307). 309 (B 312, G.308).
310 (B.313, G.309), 311 (B.314, G.310),

Varṇa[1] comes to a close or when any character attains good fortune [in a play].

313. And dance should take place on an occasion in a play when something connected with love occurs between a married couple, for it (the dance) will be a source of joy.

314. Dance should also take place in any scene of a play when the lover is near and a [suitable] season or the like is visible.

Occasions when dances are prohibited

315. But dance should not be applied to the part of a young woman who is enraged (*khaṇḍitā*),[1] deceived (*vipralabdhā*)[2] or separated [from her lover] by a quarrel (*kalahāntaritā*)[3].

316. Dance should not be applied also at a time when a dialogue is going on or when the beloved one is not near at hand, or has gone abroad.

317. And besides this when one realises the appearance of one of the seasons or the like from the words of a Messenger, and feels eagerness or anxiety on account of this, no dance should be applied.

318. But if during the performance of any part of the play the heroine is gradually pacified, dance is to be applied till its end.

319. If any part of a play relates to the adoration of any deity one should perform there a dance with energetic Aṅgahāras which Śiva created.

320. And any love-song mentioning relations between men and women should be followed by a dance with delicate Aṅgahāras which Pārvatı (lit. the goddess) created.

Playing of drums

321. I shall now speak of the rules about the playing of

312 (B.315, G.311). [1] See NŚ. (C.) XXIX. 19-32.
313 (B.316, G.312). 314 (B.317, G.313).
315 (B.318, G.314). [1] see NŚ. XXIV. 216. [2] *ibid.* 217.
[3] *ibid.* 215. 316 (B.319, G.315).
317 (B.320, G.316). 318 (B.321, G.317).
319 (B.322, G.318). 320 (B.323, G.319).

drums which should follow four-footed Narkuṭaka,[1] Khañjaka[2] and Parigītaka.

322. Playing of drums should begin with the Sannipāta Graha at a time when a foot of the Dhruvā of the Khañja or the Narkuṭa class has been sung.

323. In course of a Dhruvā which consists of even number of feet with equal number of syllables the drum should be played with the Graha by the fore finger after its first foot has been sung.

324. [After performing the Dhruvā song with the playing of drums as directed above] this song should be repeated with proper gestures [to delineate it], and it should be again sung, and at the end of its last foot drum should be played.

When drums are not to be played

325. Drums should not be played at a time when the song or its Varṇas have been finished or it is beginning afresh.

326. During the Antara-mārga which may be made by Trantris or Karaṇas, the Class Dance should be followed by drums as well as the Sūcī Cārī.

327. One who will perform well this dance created by Maheśvara (Śiva) will go [at his death] free from all sins to the abode of this deity.

328. These are the rules regarding the Class Dance arising out of its application. Tell me what more I am to speak now about the rules of the Nāṭyaveda.

Here ends Chapter IV of Bharata's Nāṭyaśāstra which treats of the Characteristics of the Class Dance.

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321 (B.324, G.320). [1] See NŚ. (C.) XXXI. 511 ; XXXII. 304 ff.
[2] See NŚ. (C.) XXXI. 511 ; XXXII. 434. 322 (B.325, G.321).
323 (B.326, G.322). 324 (B.327, G.323).
325 (B.328, G.324). 326 (B.329, G.325).
327 (B.330, G.326). 328 (B.331, G.327).

CHAPTER FIVE

THE PRELIMINARIES OF A PLAY

The Sages question.

1-4. On hearing the words of Bharata who continued the topic of drama the sages were pleased in mind and said, "We have heard from you about the origin of drama[1] and the Jarjara[2] as well as [the means of] stopping obstacles[3], and the worship of gods[4]. Having grasped the meaning we would like to know in detail (lit. exhaustively), O the very splendid one, about the Preliminaries with all their characteristics ; it behoves you, O Brahmin, to explain [everything] for our understanding [the same properly]."

Bharata answers.

5-6. Hearing these words of the sages Bharata spoke thus about the rules of the Preliminaries : "O the blessed ones, listen to me. I am speaking about the Preliminaries as well as of the Pāda-bhāga[1], the Kalās and the Walking-round[3] [which relate to them].

Preliminaries defined

7. As it is first performed at the beginning (*pūrvam*) in the stage (*raṅga*) it is called the (*pūrvaraṅga*)[1] Preliminaries.

Parts of the Preliminaries

8-11. Its different parts which are to be performed in due

1-4 (B.G. *same*). [1] See NŚ. I. 13-18. [2] See NŚ. I. 69-73. [3] See I. 54-68. [4] See NŚ. III.

5-6 (B.G. *same*). [1] *pādabhāga*—See NŚ. (C.) XXXI. 308-309. This is a term relating to *tāla*.

[2] *kalā*—unit of the time measure in music. See NŚ. (C.) XXXI. 608. On this Ag. (I. 211) says : कला शब्देन च समविना तालकाला निष्क्रामादिरुच्यते । तया समस्तो मानात्मकतालमार्गो गृह्यते:. [3] *parivarta*. On this see below 23-24, 65-80.

7 (B.G. *same*). [1] BhP. defines *pūrvraṅga* as follows : कलापातः पादभागाः परिवर्ताश्च सूरिभिः । पूर्वं क्रियन्ते यद्रङ्गे पूर्वरङ्गो भवेदतः (SR. p. 742)। The definition in the the comm. of DR. (III. 2) is corrupt. 8-11 (B.G. *same*).

order with the playing of drums and stringed instruments as well as with Recitatives (*pāṭhya*), are as follows: Pratyāhāra[1], Avataraṇa[2], Ārambha[3], Āśrāvaṇā[4], Vaktrapāṇi[5], Parighaṭṭanā[6], Saṃghoṭanā[7], Mārgāsārita[8], and Āsārita[9] of the long, the medium and the short types. These songs outside [the performace of a play] are to be sung by persons behind the curtain[10] to the accompaniment of drums and stringed instruments.

12-15. Then after removing the curtain[1], dances and recitals[2] are to be performed with the playing of all musical instruments, and some song of the Madraka[3] class is to be sung, or one of the Vardhamānaka[4] class along with the Class Dance [suitable to it] should be applied, Then should take place [one after another] during the Preliminaries the following:— Utthāpana[5], Walking round[6], Benediction[7], Suṣkāpakṛṣṭā[8], Raṅga-dvāra[9], Cārī[10], Mahācārī[11], Three Men's Talk[12] and Laudation[13].

16. I shall now explain in due order the characteristics of all these which are to be included in the ceremony of the Preliminaries.

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[1] See below 17. [2] See below 18 [3] See below 18.
[4] See below 18. [5] See below 19. [6] See below 19.
[7] See below 20. [8] See below 20. [9] See below 21.

[10] From this statement it appears that the first nine items of the preliminaries were performed on the stage covered with a front curtain much like the modern drop curtain. There were besides this, two curtains on two doors of the tiring room. It seems that the front curtain came into regular use in later times and especially at the end of each act. Cf. ***javanikāntar*** used as a synonym of 'act' in the KM.

12-15 (B.G. *same*). [1] The front curtain; see 8-11 note 10 above.

[2] Recitals of the Benediction (*nāndi*) and the Laudation (*prarocanā*) etc. [3] ***madraka***—a class of songs.

[4] ***vardhamānaka***—a class of songs with dance. See NŚ. (C.) XXXIX. 224ff. [5] See below 22-23. [6] See below 23-24, 65-89. [7] See below 24-25, 107-113 [8] See below 25-26, 113-116, [9] See below 26-27.

[10] See below 27-28, 119-120. [11] See below 27-28, 127-130.

[12] See below 28-29, 137-141. [13] See below 29-30, 141-142.

16 (B.G. *same*). [1] It may appear that these items of the Prelimi-

The Pratyāhāra

17. Arranging of the musical instruments (*kutapa*) is called the Pratyahāra[1].

The Avataraṇa

The seating of singers is called the Avataraṇa (lit. coming down)[2].

The Ārambha

18. The commencement of vocal exercise for singing (*parigīta*) is called the Ārambha (lit. beginning)[2].

The Āśrāvaṇā

Adjusting the musical instruments for playing them in due manner is called the Āśrāvaṇā.

The Vaktrapāṇi

19. Rehearsing (lit. dividing) the different styles (*vṛtti*) of playing musical instruments is called the Vaktrāpāṇi[2].

The Parighaṭṭanā

The strings of instruments are adjusted duly during the Parighaṭṭanā[2].

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neries to be performed behind the front curtain, have been made needlessly elaborate. But it is not so. In ancient times people due to different conditions of their lives, were not so much punctual in coming to the theatrical show, They did not come to it all at once and at any fixed time. Quite a long time passed before they all assembled. Hence from behind the curtain the Director offered to the early-comers (naturally the people who had no haste in their lives) whatever they could, while preparing for the actual performance. Hence Ag. (I. p. 215) says that nine items of the Preliminaries were meant for a [common] women, children and fools. The same practice about the Preliminaries may be observed even now in case of the Yātrās or the open air theatrical performances in Bengal. 17 (B.G. *same*).

[1] For the arragement of the musical instrūments see the diagram 2.

[2] For the position of singers see diagram 2.

18 (B.G. *same*). [1] *āśrāvaṇā*—For details about the performance of this see NŚ. (C.) XXIX. 120 ff.

19 (B.G. *same*). [1] *vaktrapāṇi*—For details about the performance for this see NŚ. (C.) XXIX. 131 ff.

[2] *parighaṭṭanā*—For the performance of this see NŚ. (C.) XXIX. 142-145.

The Saṃghoṭanā

20. The Saṃghoṭana[1] is meant for rehearsing the use of different hand poses [for indicating the time-beat].

The Mārgāsārita

The playing together [in harmony with one another] of drums and stringed instruments is called the Mārgāsārita[2].

The Āsārita

21. The Āsārita is meant for practising the beat of time-fractions (*kalāpāta*)[1].

The Application of songs

And the Application of songs (*gītavidhi*)[2] is for singing the glory of gods.

The Utthāpana

22-23. I shall now speak about the Utthāpana (lit. raising) ceremony which is so styled because from this, the reciters of the Benediction start (lit. raise) first of all in the stage the performance [of the play]. Hence the Utthāpana is considered by some to be the beginning [of the performance].

The Walking-round

23-24. The Walking-round (*parivartana*) is so styled because in it, the guardian deities of different worlds are praised [by the Directer] walking all over [the stage].

The Benediction

24-25. The Benediction (*nāndī*)[1] is so called because it must always include [and invoke) the blessing of gods, Brahmins and kings.

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20 (B.G. *same*). [1] *sāṃghoṭanā*—For the performance of this see NŚ. (C.) XXIX. 137-141.

[2] *mārgāsārita*—For the performance of this see NŚ. (C.) XXIX. 145-116.

21 (B.G. *same*). [1] *āsārita*—For the performance of this see NŚ. (C.). XXXI. 59-75. 169-194. [2] See NŚ. (C.). XXX. 267 ff.

22-23 (B.22-23a, G. 21c-22).

23-24 (B.23b-24a, G.23). [1] *parivartana*=*parivarta* see below 65 ff.

24-25 (B 24b-25a, G.24). [1] For its specimens see below 107 ff.

The Śuṣkāvakṛṣṭā Dhruvā

25-26. When an Avakṛṣṭā Dhruvā is composed with meaningless sounds it is called Śuṣkāvakṛṣṭā[1], It indicates verses for the Jarjara[2].

The Raṅgadvāra

26-27. The Raṅgadvāra is so called, because from this part commences the performance which includes Words and Gestures.

The Cārī and the Mahācārī

27-28. The Cārī is so called because it consists of movements depicting the Erotic Sentiment and in the Mahācārī occur movements delineating the Furious Sentiment.

The Three Men's Talk

28-29. The conversation of the Director (*sūtradhāra*), an Assistant (*pāripārśvaka*) and the Jester[1] is called the Three Men's Talk (*trigata*).

The Laudation

29-30. The address which the Director (lit. the expert) makes suggesting the Denoument of the action (*kārya*) of the play in hand with [proper] reasoning and arguments is called the Laudation (*prarocanā*).

The origin of the Bahirgīta and its justification

30-31. I shall now describe in detail the Āśrāvaṇā which is included in the Bahirgīta and shall speak of its origin as well as its justification.

25-26 (B.26, G.25). [1] see below 113-115.

[2] The meaning is not clear. B.G. read between 25b and 26a two prose lines.

26-27 (B.27, G.26). 27-28 (B.28 G.27).

28-29 (B'29, G'28). [1] The Jester's role is assumed by one of the Assistants. See below 70 where two Assistants enter along with the Director. For details of the Three Men's Talk see below 137-141.

29-30 (B.30, G.29). [1] For details about the Laudation see below 141-142.

31-32. Now when songs in seven forms[1] and in Citra[2] and Dakṣiṇa[3] Mārgas together with the Upohana[4] and the Nirgīta[5] were started by musical experts like Nārada in praise of gods, all the gods and the Dānavas, in the assembly were made to hear the Nirgīta[6] performed with proper tempo and time beat[7].

Daityas and Rākṣasas provoked to jealousy

33-34. Now on hearing these happy songs praising the gods, the Daityas and the Rākṣasas were all provoked to jealousy.

34-36. Under these circumstances they pondered [over the matter] and said to one another : "We are glad to hear (lit. accept) this Nirgīta in accompaniment of the instrumental music, (and not the songs) in seven forms[1] about the exploits of the gods, which they were pleased to hear ; we shall hear the Nirgīta only and shall always be pleased with it. Then these Daityas [and Rākṣasas] pleased with the Nirgīta urged for its repeated performance".

The gods approach Nārada to stop the Nirgīta.

37-38. This enraged the gods who said to Nārada, "These Dānavas and Rākṣasas are pleased with the Nirgīta only [and do not want anything else *i.e.* songs]. Hence we wish this performance (of the Nirgīta) to come to an end. What do you think of this ?"

30-31 (B.31, G.30).

31-32 (B.32-33, G.31-32). [1] Seven forms means the types of *tālas*. See NŚ. (C.) XXXI. 497 ff. [2] See (C.) XXXI. 414.

[3] See (C.) XXXI. 412. [4] See (C.) XXXI. 234 ff.

[5] Another name for *bahirgīta*. See below 33-42.

[6] *nirgīta*—instrumental music.

[7] For different aspects of the tāla see NŚ. (C.) XXVIII. 15-16 and (C.) XXXI.

33-34 (B.34, G.33).

34-36 (B.35-37a, G.34-36a). [1] The seven forms—On this Ag. (1. p. 224) says : धातवस्तन्त्रीविशेषाङ्गुलिविशेषसंयोगजा देवस्वराः स्वनया षड्दविशेषस्य क्रमेण चतुष्टय पृथक्कृता विस्तारव्यञ्जनाविद्धकरणसंज्ञाधातुवाद्यं समभिव्यञ्जनं.

Nārada pacifies the gods.

38-41. Hearing these words of the gods Nārada replied, "Let the Nirgīta dependent on the music of stringed instruments be not stopped, and this (*nirgīta*) combined with the Upohana and accompanied by the music of stringed instruments will have seven forms. Enraptured (lit. bound down) by this Nirgīta the Daityas and the Rākṣasas will not be provoked and they will not create any obstruction [of the performance].

41-42. This is the called Nirgīta to satisfy the vanity of the Daityas while in honour of the gods it is called the Bahirgīta.

42-44. This is to be played by experts in the Citravīṇā[1] with metallic strings, and the performance should contain light and heavy syllables (*akṣara*)[2] and have Varṇas[3] and Alaṃkāras[4]. It is called the Nirgīta because in it there is sung a combination of sounds carrying no sense, and to satisfy the jealousy of the gods it is called the Bahirgīta".

The gods are pleased with the Nirgīta (Bahirgīta).

44-45. The reason behind the Nirgīta in its seven forms as well as the Utthāpana and the like, will now be given.

45-54. The Pratyāhāra pleases the Rākṣasas (Yātudhāna) and the Pannagas, while the Apsarasas are delighted with the Avataraṇa. The Gandharvas are pleased when the Ārambha is performed, and in the performance of the Āśrāvaṇā the Daityas take delight. The Vaktrapāṇi pleases the Dānavas and in the Parighaṭṭanā the hosts of Rākṣasas are [again] pleased. By the Saṃghoṭanā Guhyakas are satisfied, while the Mārgāsārita the pleases Yakṣas. When

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37-38 (B.37b-38, G.36b-37). 38-41 (B.39-41, G.38-40).

41-42 (B.42, G.41).

42-44 (B.43-44, G.42-43). [1] *citravīṇā—nāṭyoparañjanārthā yā vīṇā*; a kind of *vīṇā* suitable for being played during the performance of a drama. [2] Syllables like *ghṛt* and *dṛṅ* are heavy, and syllables like *ma, ta, ka, la* are light. [3] See NŚ. (C.) XXIX. 19-23.

[4] See NŚ. (C.) XXIX. 24-75. 44-45 (B.45, G.44),

45-54 (B.54b-55, 46-53, G.45-53).

songs (*gītaka*) are sung the gods enjoy them, and Rudra with his followers is pleased by the performance of the Vardhamāna. Similarly in the performance of the Walking-round (*parivartana*) Lokapālas (the guardians of the worlds) are delighted, and the Moon-god is pleased with the Benediction. During the singing of the Avakṛṣṭā (Dhruvā) Nāgas are pleased, while Śuṣkāvakṛṣṭā (Dhruvā) pleases the host of Pitṛs (ancestors). In the Raṅgadvāra Viṣṇu is pleased, while the Jarjara, ceremony pleases the leaders of Vighnas. On the Cārī being performed Umā takes pleasure while on the performance of Mahācārī the Bhūtas are delighted.

55. So much about worshipping the deities in different parts of the Preliminaries (*pūrvaraṅga*) beginning with the Pratyāhāra and ending in the [Mahā] cārī.

56. O the best of Brahmins, in course of describing the different parts of the Preliminaries I have named the gods pleased by them and mentioned [the individual] parts of it in which they take delight.

57-58. The performance of the Preliminaries which means worshipping the gods, is praised by them (*i.e.* gods) and is conducive to duty (*dharma*), fame and long life. And this performance whether with or without songs, is meant for pleasing the Daityas and the Dānavas as well as the gods (lit. denizens of the celestial region).

59. I shall now tell you [afterwards] while discussing the rules of Dhruvās[1] the characteristics and function of performances with or without songs (*sagīta* and *nirgīta*) as well as of the Vārdhamāna.[2]

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55 (B.56, G.54). 56 (B.57, G.55).

57-58 (B.58-59, G.56-57).

59 (B.61, G.59). [1] See NŚ. (C.) XXXII.

[2] Before this couplet (59) B. reads one additional *śloka* (B. 60).

The songs in the pure Preliminaries

60-63. After performing the songs (*gītaka*)[1] and the Vardhamāna[2], one should sing the Utthāpanī (Raising) Dhruvā[3] which has in its feet of eleven syllables the first two, the fourth, the eighth and the eleventh as long. It should be [sung in] the Caturasra (Tāla)[4] and [should consist of] four feet and four Sannipatas[5] as well as three kinds of tempo (*laya*)[6] and three cæsura[7] (*yati*). Besides this it should consist of four Walking-rounds (*parivarta*) and of three Pāṇis[8], and it should be in the Viślokā[9] metre and in the same kind of Tāla.

64. The Tāla in question should consist consecutively of Śamyā[1] of two Kalās, Tāla of two Kalās, Śamyā of one Kalā and Sannipāta of three Kalās.

The First Walking-round

65. Thus a Sannipāta Tāla of eight Kalās should be observed by the experts. And it is said that a Walking-round is made up of four such Sannipātas.

66. The first Walking-round in the Preliminaries should be made in slow tempo (*sthitalaya*) and on the termination of the third Sannipāta in it (*i.e.* the first *parivarta*) drums should be played.

The second Walking-round

67. On the termination of the first Walking-round the second one (*i.e.* Walking-round) having commenced in medium

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60-63 (B.62-65, G.60-63). [1] See NŚ. (C.) XXXI. 267 ff.

[2] See NŚ. (C.) XXXI. 225 ff.

[3] The term *utthāpanī dhruvā* does not occur in the *Dhruvādhyāya* NŚ. (C.) XXXII. [4] See NŚ. (C.) XXXI. 9-11.

[5] See NŚ. (C.) XXXI. 38-39. [6] See NŚ. (C.) XXXI. 4.

[7] See NŚ. (C.) XXXI. 532-537.

[8] Ag. explains three *pāṇis* as *samapāṇi*, *avara-pāṇi* and *uparipāṇi*.

[9] See NŚ. (C.) XXXII. 149.

64 (B.66. G.64). [1] Cf. NŚ. (C.) XXXI. 74.

65 (B.67, G 65). 66 (B 68, G.66). 67 (B.69, G.67).

tempo (laya) the Director [and the two Assistants][1] *should enter* [the stage].

68-69. The three should simultaneously enter [the stage] with handfuls of flower-offering. But before that they should get themselves purified, initiated and furnished with charms for protection [against evil spirits]. They should be clad in white, and flowers carried by them should [also] be white, and they should be looking with the Adbhuta glance [1] and be in the Vaiṣṇava Sthāna[2] with Sauṣṭhava of the body.

70. The two[1] Assistants (*pāripārśvika*) should carry a golden pitcher (*bhṛṅgāra*) and the Jarjara, and with them by his side the Director should put forward five ateps.

71. These five steps [will be] for the purpose of worshipping Brahman, and the manner of putting them forward will be described [below] in detail.

72. They should slowly place their two feet three Tālas[1] apart and then raise [them one by one] on each side and again put them down at the same [distance].

73. After going five steps[1] in the manner described above the Director and his two Assistants (lit. others) should perform the Sūcī Cārī with left foot moved first and the right foot afterwards.

74. Then the Director should offer flowers in Brahman's circle (*Brāhma-maṇḍala*) which is another name for the centre of to stage where the deity is supposed to be present.

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[1] Entrance of the two Assistants is implied in this passage. See below 68-69.

68-69 (B.70-71, G.68-69). [1] See NŚ. VIII. 48. [2] See NŚ. XI. 50-52.

70 (B.72, G.70). [1] One of the Assistants is to assume the role of the Jester in the Three Men's Talk. See above 28-29, 137-141.

[2] *Jarjara*— see NŚ. III, 73 ff.

71 (B.73a, G.71). [1] B. omits 71b.

72 (B.74, G.72). [1] *tāla*—a unit of length. The distance from the tip of the middle finger to the wrist. See NŚ. III, 21 note.

73 (B.75, G.73). [1] B. *viṣṇupadi* for *pañcapadi*. 74 (B.76, G.74).

75-77. And afterwards he (*i.e.* the Director) should respectfully bow to Brahman (lit. Pitāmaha) with Lalita gesture,[1] and to measure the length of time during the salutation he should thrice touch the ground with his hand, and his steps should be [suitably] divided. The second Walking-round which begins with the entrance of the Director and ends[2] with the salutation [to Brahman] and use of gestures [related to it], should be performed in medium tempo (*laya*).

The third Walking-round

77-78. Next during the third Walking-round (*parivarta*) the Director should go round the Brahman's circle (*i.e.* the centre of the stage), perform Ācamana and take up the Jarjara. [The manner of taking it up is as follows :]

78-80. Rising up quickly from [Brahman's] circle (*maṇḍala*) he should perform the Sūcī (lit. Vedha) Cārī with this foot (*i.e.* the right foot) put forward first and the left foot afterwards. And then he should again raise his right foot which was on the side and perform the Sūcī (Vedha)[1] Cārī putting forward the left foot first and the right foot afterwards.

80-83. Going round [the centre of the stage] the Director should call the person (*i.e.* one of the Assistants) who carries the golden pitcher (*bhṛṅgāra*)[1] and perform ablution (*śauca*) [with water from this vessel]. He should then perform Ācamana and sprinkle himself with water in due order. Thus after performing properly the ablution the Director should carefully take up the Jarjara, the destroyer of obstacles, and this act should be performed along with the beginning of the last Sannipāta [of this second Walking-round].

83-84. The third Walking-round beginning with going

75-77 (B.77-79a, G.74c-76). [1] See NŚ. IX. 201. B reads ***vandanābhinayānugaḥ*** for °***nayāntakaḥ***.

77-78 (B.79, G.77). 78-80 (B.80-81, G.78-79). [1] According to Ag. (I. p. 233) ***Vedha = Sūcī Cārī***.

80-83 (B.82-84, G.80-82). [1] See above 70.

83-84 (B.85, G.88).

round the centre of the stage (*i.e.* *Brāhmamaṇḍala*)[1] and ending with the taking up of the Jarjara should be performed in a quick tempo.

The fourth Walking-round

84-87. After taking up the Jarjara to ward off evils he should mutter [some Mantras] in eight Kalās. Then he should perform the Sūcī (Vedha) Cārī by putting forward the left foot first and the right foot afterwards, and then, move five steps towards the musical instruments. And then again he should observe the Sūcī (Vedha) Cārī by putting forward the left foot first and the right foot afterwards. The fourth Walking-round which begins with the taking up of the Jarjara and ends[1] with an approach to the musical instruments should be made in a quick tempo.

87-88. In this [*pūrvaraṅga* which is of the Caturasra type] movements of hand and feet in it will occupy sixteen Kalās while it being of the Tryasra type such movements will occupy Twelve Kalās only.

88-89. [The Director and the two Assistants] should make three salutations by touching the ground, with the hand and before this they are to sprinkle themselves with water, but in case of the Tryasra [Preliminaries such sprinkling] has not been prescribed[1].

The Parivartanī Dhruvā

89-90. In this manner they should perform the Utthāpana (lit. raising). Then comes the Parivartanī (Walking-round) Dhruvā

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[1] See NŚ. III, 23-30 note.

84-87 (B.86-88, G.84-86). [1] B. reads *kutapo nigamāntakaḥ*.

87-88 (B.89, G.87).

88-89 (B.90, G.88). [1] This and the preceding (87-88) passage should properly go after NŚ. 64 for they relate to the Utthāpana which should come before the Walking-round ; see before 22-23.

89-90 (B.91, G.89). [1] For *caturasre*, B. G. *caturasram*.

which should be performed in the Caturasra (Tāla) and medium tempo and with eight Sannipātas.

90-91. The Dhruvā (song) which has only the last syllable long in its four feet of eleven syllables, is called the Parivartanī (Walking-round) Dhruvā.

91-92. During the singing of this Dhruvā the Director should move leftwards[1] in the Vārtika Mārga with graceful step in accompaniment of instrumental music and should bow to [different] deities in directions belonging to them.

92-93. And during the foot movement [mentioned above] each step of the Director should consist two Kalās, and movement in each direction should consist of two Sannipātas.

93-94. Then he would observe the Sūcī (Vedha) Cārī putting forward the left foot first and the right foot afterwards and putting the latter at a distance of two Tālas.

94-95. In this manner he should go five steps with the Atikrāntā Cārī[1] and bow to different deities in directions belonging to them.

95-97. First of all he should bow to the eastern direction presided over by (Śakra) Indra, secondly he should bow to the southern direction belonging to Yama. Thirdly he should bow to the western direction ruled by Varuṇa. Fourthly he should bow to the northern direction of which Dhanada (Kuvera) is the protector.

97-98. After bowing to these directions he should perform the Sūcī Cārī putting forward the left foot first and the right foot afterwards and begin the Walking-round.

98-99 Then with his face towards the east the Director

90-91 (B.92, G.90).
91-92 (B.93, G.91). [1] *vāmakena* (*vārtikena*, B).
92-93 (B.94a, G.92). [1] B. omits 93a.
93-94 (B.94b-95a, G.93).
94-95 (B.95bc, G.94). [1] See NŚ. XI. 29.
95-97 (B.96-97, G.95-96). 97-98 (B.98, G.97).
98-99 (B.99, G.98).

should bow to Śiva (Rudra), Brahman and Viṣṇu (Upendra) while going forward three steps by 'masculine', 'feminine' and 'neuter' feet [one after another].

99-100. The right foot is 'masculine' and the left foot is 'feminine' while the right foot not [much] raised is called 'neuter'.

100-101. Śiva (Īśa) should be bowed to with the masculine foot [put forward first] while in bowing to Brahman the neuter foot [should be so put forward][1].

The Fourth Man enters.

101-102. The Walking-round should be [finished] thus, and then the Fourth Man (*caturtha-kāra*) should duly enter [the stage] with flowers [in his hands].

102-103. And he should duly offer Pūjā to the Jarjara and to all the musical instruments (*kutapa*) as well as to the Director.

103-104. His foot-movements during the Pūjā should be made to accompany the playing of drums, and there should be no song sung then, but only meaningless syllables should be chanted (*stobhakriyā*).

Singing of the Avakṛṣṭā Dhruvā

104-105. After offering the Pujā the Fourth Man should make his exit. And then should be sung an Avakṛṣṭā Dhruvā[1] in Caturaśra (Tāla) and slow tempo (*sthita-laya*).

105-106. This Dhruvā should abound in heavy syllables and depend on the Sthāyi-varṇa[1] and be made up of eight Kalās, and its Tāla should be Avapāṇika.

99-100 (B.100, G.99).

100-101 (B.101a-102b, G.100). [1] B. repeats here 90-91.

101-102 (B.103, G.101).

102-103 (B.104, G.102). [1] See NŚ. III, 11-13.

103-104 (B.105, G.103).

104-105 (B.106, G.104). [1] One of the six kinds of *Dhruvās*. See NŚ. (C.) XXXII. 154-159).

105-106 (B.107, G.105). [1] See NŚ. (C.) XXIX. 21.

106-107. The Avakṛṣṭā Dhruvā is a song consisting of four feet of ten syllables of which the fourth, the fifth, the seventh and the eighth will be short.[1]

The Benediction

107-108. Then the Director will recite in a medium (*madhyama*) tone the Benediction which should consist of eight or twelve feet (*pāda*).[1]

108-109. (These are the specimens of Benediction):

namo'stu sarvadevebhyo
dvijātibhyaḥ śubhaṃ tathā |
jitaṃ somena vai rājñā
ārogyaṃ bhoga eva ca ||

Tr. Salutation to all the gods. Blessed be the twice born class. May Soma the king attain victory as well as healthy life and [earthly] enjoyment.[1]

109-110. brahmottaraṃ tathaivāstu
hatā brahmadviṣas tathā |
praśāstvimāṃ mahārājaḥ
pṛthivīṃ ca sasāgarām ||

Tr. Let there be an advancement of the cause of the Brahmins, and let their enemies be killed, and let the great king rule this earth together with all the seas.

110-111. rāṣṭraṃ pravardhatām caiva
raṅgaś cāyam samṛdhyatām |
prekṣākartur mahān dharmo
bhavatu brahmabhāvitaḥ ||

Tr. Let this state prosper, and this theatre flourish and let

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106-107 (B.108). [1] G. omits this.

107-108 (B 109, G.106). [1] For different interpretations of *pāda* see Lévi, pp. 132-133, II. 25-26. Rāghavabhaṭṭa quotes from Ag. in his Śākuntalaṭīkā (p. 6) the following: पदानि श्लोकावयवभूतानि लिङन्तानि सुबन्तानि or श्लोकचतुर्थांशानि or अवान्तरवाक्यानि वा and आचार्यं स्वरमध्यवान्तरवाक्येष्वेव पदत्वम्. These passages do not occur in the published Abhinavabhāratī.

108-109 (B.110, G.107). [1] See Lévi, p. 133.

109-110 (B.111, G.108). 110-111 (B.112, G.109).

the producer of the theatrical show attain virtues proceeding from the Vedic knowledge.

111-112. kāvyakartur yaśaś cāstu
dharmaś cāpi pravardhatām I
ijyayā cānayā nityaṃ
prīyantāṃ devatā iti II

Tr. Let the playwright (lit. writer of the *kāvya*) attain fame and let his virtue increase, and by this kind of sacrifice (*yajña*), let the gods be always pleased with him.

112-113. After the recitation of each of such Benedictory poems the two Assistants should loudly and distinctly say, "Let this be so."

The Śuṣkāvakṛṣṭā Dhruvā

113-114. The Benediction should thus be performed duly according to the rules [mentioned above]. Then should be sung the Śuṣkāvakṛṣṭā Dhruvā and verses praising the Jarjara.

114-115. This Dhruvā should consist of nine long syllables first and then six short syllables followed by three long syllables, *e.g.*

115-116. digle digle jhaṇḍe jhaṇḍe jam
bu ka va li ta ka te te jā.

The Raṅgadvāra

116-118. After properly performing the Śuṣkāvakṛṣṭā Dhruvā, he (the Director) should recite in a loud tone one Śloka in adoration of the deity in course of whose worship [the dramatic performance is going to be held], and then [another Śloka] paying homage either to the king or to the Brahmins should be sung.

118-119. After reciting the Jarjara Śloka in what is called the Raṅgadvāra (lit. entry into the performance) he should again read another Śloka to honour the Jarjara[1].

111-112 (B.113, G.110).
112-113 (B.114, G.111a). 113-114 (B.115, G.112).
114-115 (B.116, G.113). 115-116 (B.117a, G.114).
116-117 (B.117b-118a, G.115). 117-118 (B.118b-119a, G.116).
118-119 (B.119b-120a, G.117). [1] Mss. reading is *jarjarasya vināśana*

The Cārī

119-120. And after the Jarjara has been honoured,[1] he should perform a Cārī and the two Assistants should step backwards.

120-121. Then the Adḍitā Dhruvā[1] should be performed with the medium tempo (*laya*), Caturasra Tāla and four Sannipātas.

121-122. The Dhruvā (song) which has the first, the fifth and the last syllables long and the remaining syllables short in all its four feet of twelve syllables, is called the Adḍitā.

122-123. I shall relate its application according to the procedure adopted by Śiva (Maheśvara) and Umā when performing it in the past with [the display of] different States (*bhāva*) and movements.

123-125. After assuming the Avahittha Sthāna (posture),[1] and placing the left hand [first] with its palm downwards on the navel and taking up the Jarjara by his other hand,[2] the Director should go five steps, with his left hand showing the Pallava gesture; and while going he should cover one Tāla at each step and move his limbs gracefully[3].

125-127. Afterwards he should perform the Sūcī Cārī by putting forward his left foot first and the right foot afterwards. Then the Director (lit. the expert one) should recite a Śloka with love as its subject-matter. And after reciting this Cārī Śloka and

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(*vimamana*). But this gives no relevant meaning. We emend it to *jarjarasya vimānanam*.

119-120 (B.120b-121a, G.118). [1] Read *mānayitvā* (B.G. *namayitvā*).

120-121 (B.121b-122a, G.119). [1] See below 121-122, also NŚ. (C.) XXXII. 10, 357.

121-122 (B.122b-123a, G.120). 122-123 (B.123b-125a, G.121).

123-125 (B.124b, 125b, 126, G.122-123). [1] Defined in NŚ. XIII. 164-165. [2] Mss. read *tuludhṛtam*. But its meaning is not clear. It is just possible that the original reading has been changed. We therefore emend this to *taladhṛtam* meaning 'held in palm' or 'held by hand.'

[3] B. reads between 123b and 124a an additional hemistich.

125-127 (B.127-128, G.124-125).

performing the Walking-round, he should with his face towards the front withdraw backwards with steps described before.

The Mahācārī

127-128. And after placing the Jarjara in the hands of one of the Assistants he should perform the Mahācārī in accordance with the rules laid down below.

128-130. During this Cārī the Dhruvā song should be of the Caturasra type and in quick tempo, and it should have four Sannipātas and eight Kalās. This Dhruvā song should have feet of eleven syllables of which the first, fourth, seventh, tenth and the last are long and the remaining ones short.

130-131. (An example of the Cāturasra Dhruvā) :

pādatalāhati-patita-śailaṃ
kṣobhita-bhūta-samagra-samudraṁ ।
tāṇḍava-nṛttaṁ idaṃ pralayānte
pātu harasya sadā sukhadāyī ॥

Tr. Let the ever-pleasing Class Dance of Hara (Śiva) after the destruction of the world, which smashed the hills by the impact of his feet and agitated the ocean with all creatures living in it, always give you protection.

130-131. Then he should step towards the drums (*bhāṇḍa*) and afterwards perform the Sūci Cārī followed by a change of the Vikṣepa.

132-133. Afterwards he should move his feet gracefully with a quick tempo, and keeping them three Tālas apart, he should go five steps. There again he should perform the Sūci (Vedha) Cārī with his left foot put forward first and the right one afterwards.

134-135. And with the foot movement [described above] he should move backwards with his face towards the front, and again he should go three steps forward in a similar manner, and then he

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127-128 (B.129, G.126). 128-130 (B.130-131, G.127-128).
130-131 (B.132, G.129). 131-132 (B.133, G.130).
132-133 (B.134-135a, G.131-132a). 134-135 (B.135b-136, G.132b-133).

should again perform the Sūcī Cārī with his left foot put forward first and the right foot afterwards.

136-137. Then he should recite a couplet calling up the Furious Sentiment while bringing his feet together, and then after going three steps he should call for the two Assistants, and on their coming up, a Narkuṭaka Dhruvā should be sung. At the time of singing this Dhruvā he should perform the Sūcī (Vedha) Cārī by putting forward the left foot first and the right foot afterwards.

The Three Men's Talk

137-138. Then in case of a play in the Verbal Style (*bhāratī vṛtti*) the Three Men's Talk (*trigata*) should take place. During it (this Talk) the Jester should suddenly come in and deliver a discourse consisting mostly of irrelevant words to excite the smile of the Director,

138-139. In this discourse should be brought in some controversial topic with an abrupt remark or an enigmatical utterance [of some kind], and questions such as who is [there] and who has won, leading to the plot of the play (lit. the poem), but no unpleasant topic should be brought in.

140-141. In the Three Men's Talk an Assistant talks with the Jester who finds fault with his words which are, [however,] supported by the Director.

The Laudation

141. Then the Director (lit. an expert) should put in the Laudation and the Invitation [to members of the audience], and for the success of the performance (lit. the stage) the subject of the play should again be mentioned.

142. After putting into practice all these rules, all the three persons (*i.e.* the Director and the two Assistants) should perform

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136-137 (B.137-138a, G.134-135a).
137-138 (B.138b-139a, G.135b-136a).
138-139 (B.139b-140, G.136b-137).
140 (B.141, G.omits). 141 (B.142, G.138).
142 (B.143, G.139).

the Sūcī (Vedha) Cārī, and they should go out together while performing any Cārī other than the Āviddha one.

The Tryasra Preliminaries

143-144. Thus, O Brahmins, should be performed the Preliminaries of the Caturasra type ; now I shall speak of that of the Tryasra type. Its use is similar and its component parts are the same ; the only feature that distinguishes it from the Caturasra one is its abridged measure of Tāla.

145-146. [In it] the Śamyā should consist of two Kalās and the Tāla of one Kalā, and again the Śamyā is to consist of one Kalā and the Sannipāta of two Kalās. With this kind of measurement of Kalā, Tāla and tempo, should be performed the Tryasra Preliminaries which include the Utthāpana and such other items.

147. The Dhruvā (song) which has the fourth, the eighth, the tenth and the last syllables long in all its four feet of twelve syllables, is called the Utthāpana Dhruvā of the Tryasra (type).

148. In the Tryasra Preliminaries an expert dancer should abridge the instrumental music, movements [of persons], Dhruvā songs and their Tāla.

149. The actions and movements [of a dancer] are to be made of two types—elaborate and abridged—according as the instrumental and vocal musics are such.

150-151. It is said that each movement of hands and feet should be of two Kalās' duration, and in any Walking-round in the Caturasra (Preliminaries) the hands and feet should be moved sixteen times, while in the Tryasra Preliminaries they are to move only twelve times.

151-152. This is the measurement of both (*i.e.* of hand and foot movements) in the Preliminaries. But in the Walking-round, the foot movement should consist of three steps only, but in bowing

143-144 (B.144-145, G.140-141).
145-146 (B.146-147, G.142-143).
147 (B.148, G.144).
148 (B.149, G.145).
149 (B.150, G.146).
150-151 (B.151-152a, G.147-148a).
151-152 (B.152b-153, G.148b-149).

to [the different] directions in the Caturasra Preliminaries one should go five steps.

153. [But all these matters] should be performed in the Tryasra Preliminaries according to the measure of Tāla as the master of the art thinks fit. Hence to avoid repetition no [elaborate] direction about the same has been given [here].

154. O the best of the Brahmins, thus should be performed the pure Preliminaries of the Caturasra and the Tryasra types, which relate to a play depending on the Verbal Style.

The Mixed Preliminaries

155. So much about the pure Preliminaries which I was to describe. I shall now tell you how the producers may turn them to one of the mixed (*citra*) type.

156-157. After the Utthāpanī (Raising) Dhruvā has been decorated with flowers given by the Fourth Man (*caturthakārā*) and resounded with the well measured loud songs of musical experts, Dundubhis should be played again and again.

158. [And in the mixed Preliminaries thus begun] clusters of white flowers should be scattered all over [the stage], and the Aṅgahāras should be performed by [dancers dressed as] goddesses.

159-160. The Class Dance which has been described above with its [Piṇḍīs], Recakas, Aṅgahāras, Nyāsas and Apanyāsas should intervene the separate feet of the Benedictory (*nāndī*) poems (*pada*). This rule should be put into practice by those who would turn pure Preliminaries into mixed ones.

161. After the 'pure' Preliminaries have been duly made 'mixed' [all the dancers dressed as] goddesses should make their exit.

162. After the exit of all the female dancers the other parts of the Preliminaries should be performed.

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153 (B.154, G.150). 154 (B.155, G.151).
155 (B.156, G.152). 156-157 (B.157-158, G.153-154).
158 (B.159, G.155). 159-160 (B.160-161, G.156-157).
161 (B.162a, 163a, G.158). 162 (B.163b-164a, G.159).

163. This is the manner in which the pure Preliminaries should be changed into mixed ones. But in the Preliminaries, be they of any type, there should not be too much dance and song.

164. If [in a performance] songs, music and dance continue for too long [a time] they tire out the artists as well as the spectators.

165. Tired [persons] can neither attain or help to attain a clear impression of the Sentiments and the States, and because of this the rest of the performance (*i.e.* of the play itself) cannot excite pleasure.[1]

166. After performing the Preliminaries, be they Caturasra or Tryasra of the pure or mixed type, the Director along with his Assistants should make their exit from the stage[1].

Introduction of the play

167. After the Preliminaries have been duly performed[1] in the manner described, the Introducer (*sthāpaka*)[2] should enter [the stage] and he should resemble the Director (*sūtradhāra*) in every respect (lit. in quality and form).

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163 (B.164b-165a, G 160). 164 (B 165b-166a, G.161).

165 (B.166b-167a, G.162). [1] B. reads one additional couplet after this.

166 (B 168b-169a, G.163). [1] B. reads three additional couplets (B. 169b-172a) after this.

167 (B 1 2b-173a, G.164). [1] The reading *prajujya* in this passage seems to be defective ; for the nominative to this *prajujya* cannot be *sthāpaka* (Introducer). Dhanañjaya (c. 10th century) clearly says that the *sūtradhāra* (the Director) having gone out after the Preliminaries (*pūrvaraṅga*), another actor enters to introduce the drama (III. 2). The same is the opinion of Śāradātanaya (c. 1175-1250). See the BhP. p.228, lines 56. Viśvanātha also expressed a similar opinion. See the SD. VI. 26. Hence this passage should be construed somewhat like the well-known proverb *rathe ca vāmanaṃ dṛṣṭvā punarjanma na vidyate*. It seems that Bhāsa cut down the Preliminaries and made an end of the practice of getting the play introduced by the *sthāpaka*. This assumption will explain why Bāṇa wrote *sūtradhārakṛtārambhaiḥ* etc. (Harṣacarita, Introduction, 15).

[2] Ag. says *sūtradhāra eva sthāpakaḥ*, cf. note 1 above.

168. He should assume the Vaiṣṇava Sthāna (posture)[1] and the Sauṣṭhava[2] of the body, and on entering the stage he should observe the foot movements which the Director had used.

169. At the entrance of the Introducer the Dhruvā should be made suitable to the occasion (lit. meaning) and it will be either Caturasra or Tryasra and be in medium tempo.

170. Then he should perform a Cārī in praise of gods and Brahmins in accompaniment with the recitation of Ślokas containing sweet words and evoking various Sentiments and States.

171. After thus pleasing the spectators (lit. the stage) he should announce the name of the play-wright (lit. the poet), and then he is to start the Prologue (*prastāvanā*) which relates to proclaiming the theme of the play (lit. the poem)[1].

172-173. Then by mentioning (lit. having recourse to) a god in a divine [play], a man in a human [play] and a god or a man in [a play] where gods and men [meet, he] should proclaim in different ways the subject of the play [lit. the poem] by variously alluding to its Opening (*mukha*) and Germ (*bīja*)[1].

174. After introducing the play the Introducer (lit. the Brahmin who makes the introduction of the play) should go out [of the stage]. Thus should be performed the Preliminaries according to the rules.

175. If any producer of a play will perform the Preliminaries according to the rules laid down, nothing inauspicious will happen to him and he will [after his death] reach the heavenly region.

176. [On the contrary] whoever produces a play in an willful violation of the rules [in this matter] will sustain great loss and will [after his death] be reborn as a creature of a lower order.

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168 (B.173b-174a, G.165). [1] See XI. 50-51. [2] See XI. 89b, 91a.

169 (B.174b-175a, G.166). 170 (B.175-176a, G.167).

171 (B.176b-177a, G.168). [1] B. reads one additional hemistich.

172-173 (B.178-179, G;169-170). [1] See SD. VI. 27. also DR. III. 3.

174 (B.180, G.171). 175 (B.181, G.172).

176 (B.182, G.173).

177. Fire fanned by a strong wind does not burn [anything] so quickly as does the wrongly made production.

178. In this manner the Preliminaries of two different extents (*pramāṇa*) should be performed by the people of Avanti, Pañcāla, Dākṣiṇātya and Oḍra regions.

179. O Brahmins, these are the rules regarding the Preliminaries. Tell me what other rules relating to the Nāṭyaveda should be discussed now[1].

Here ends Chapter V of Bharata's Nāṭyaśāstra
which treats of the Preliminaries to the production of a play.

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177 (B.184, G.175). 178 (B.184, G.175).

179 (B.185, G.176). [1] The portion of this chapter after this *śloka* has not been translated. It is not from the hand of author of the NŚ.

CHAPTER SIX

THE SENTIMENTS

The sages question.

1-3. After hearing about the rules regarding the Preliminaries, the great sages continued their inquiries and said to Bharata, "Answer five of our questions. Explain how the Sentiments enumerated by experts in dramatic art attain their special qualities. And why are the *bhāvas* (States) so called, and what do they *bhāvayanti* (make us feel)? Besides these, what are the real meanings of terms such as, Digest (*saṃgraha*)[1] Memorial Verse (*kārikā*) and Etymology (*nirukta*)"?

Bharata answers.

4. At these words of the sages, Bharata continued speaking and mentioned in reply to their question the distinction between the Sentiments and the States.

5-7. And then he said, "O sages, I shall tell you in detail and in due order about the Digest (*saṃgraha*), the Memorial Verse (*kārikā*) and the Etymology (*nirukta*). I am not able by any means to exhaust all the topics about drama (*nāṭya*); for science (*jñāna*),[1] and arts and crafts (*śilpa*)[2] connected with it are repectively manifold and endless in number. And as it is not possible to treat exhaustively (lit. to go to the end of) even one of these subjects which are [vast] like an ocean, there cannot be any question of mastering them all.

8. [Hence] I shall tell you about the Digest on Sentiments, States and such other matters, which has its contents embodied[1]

1-3 (B.G. *same*). [1] For a possible chronological implication of *saṃgraha, kārikā, nirukta, sūtra* and *bhāṣya* mentioned in this chapter see Skt. Poetics, Vol. I. pp. 28 ff. 4 (B.G. *same*).

5-7 (B.G. *same*). [1] *jñānāni-vyākaraṇādini śāstrāṇi* (Ag). [2] *śilpāni—citrapustādi-karmāṇi* (Ag).

8 (B.G. *same*). [1] Read *sūtragūḍhārtha*.

in a small number of Sūtras (short rules) but which promotes inference [about the understanding of the subject].

Digest, Memorial Verse and Etymology defined

9. When subjects taught in detail have been compressed and brought together in [a number of] Sūtras and their Bhāṣyas (commentary), these latter constitute according to the learned a Digest (*saṃgraha*).

10. The Digest [of the Nāṭyaveda treats] the Sentiments, the States, the Histrionic Representation (*abhinaya*), the Practice (*dharmī*), the Styles (*vṛtti*), the Success (*siddhi*), the notes (*svara*), the instrumental music (*ātodya*), songs and the stage.[1]

11. When a rule (lit. meaning) is explained (lit. uttered) briefly in the manner of a Sūtra by means of a minimum (lit. small) number of words it is called the Memorial Verse (*kārikā*) which shows the meaning [of the rule clearly].[1]

12. The Etymology (*nirukta*) is that which arises in connexion with various nouns, is helped by dictionaries and rules of grammatical interpretation, includes the meaning of the root involved as well as the reasons modifying it, and is helped by various findings [of Śāstras].

13. When the meaning [of a noun] is established from a consideration of its root [and *pratyaya* or affix], words expressing [such] meaning in brief are called the Etymology.

14. O the best of the Brahmins, [the subjects included into] the Digest (*saṃgraha*), which I mentioned earlier, will now be discussed in detail with the necessary Memorial Verses (*kārikā*) and Etymologies connected with them.

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9 (B.G *same*).

10 (B.G. *same*). [1] B. adds one more couplet after 10.

11 (B.12, G. *same*). [1] One additional characteristic of the *kārikā* is that it should be generally composed in metres like *āryā* or *śloka, e.g.* the *Sāṃkhyakārikā*.

12 (B.13, G.12). 13 (B.14, G.13). 14 (B.15, G.14).

The eight Sentiments

15. The eight Sentiments (*rasa*)[1] recognised in drama are as follows: Erotic (*śṛṅgāra*), Comic (*hāsya*), Pathetic (*karuṇa*) Furious (*raudra*), Heroic (*vīra*), Terrible (*bhayānaka*) Odious (*bibhatsa*) and Marvellous (*adbhuta*).[2]

16. These eight are the Sentiments named by Brahman; I shall now speak of the Dominant, the Transitory and the Temperamental States.[1]

The Dominant States

17. The Dominant States (*sthāyibhāva*)[1] are known to be the following: love, mirth, sorrow, anger, energy, terror, disgust and astonishment.

18-21. The thirtythree Transitory States (*vyabhicāri-bhāva*)[1] are known to be the following: discouragement, weakness, apprehension, envy, intoxication, weariness, indolence, depression, anxiety, distraction, recollection, contentment. shame, inconstancy, joy, agitation, stupor, arrogance, despair, impatience, sleep, epilepsy, dreaming, awakening, indignation, dissimulation, cruelty, assurance, sickness, insanity, death, fright and deliberation. These are defined by their names.

The eight Temperamental States

22. Paralysis, Perspiration, Horripilation, Change of Voice,

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15 (B.16, G.15). [1] *rasa*—A. K. Coomaraswamy is for translating the word as 'flavour' (MG. p. 17).

[2] The later writers on Skt. poetics add one more *rasa* (*śānta*) to this number.

16 (B.17, G.16). [1] *bhāva*—A. B. Keith translates this word as 'feeling' or 'emotion'. See Skt. Drama, p. 319. A. K. Coomaraswamy and others translate it as 'mood' (*loc. cit.*). We are with Haas who translates it as 'State.' See DR. p. 108.

17 (B.18, G.17). [1] *sthāyibhāva*—Keith translates the term as 'dominant emotion' (Skt. Drama) and Haas as 'Permanent State' (DR.) and others as 'permanent mood' (*e.g.* S. K. De, Skt Poetics, Vol. II. p. 26).

18-21 (B.19-22, G.18-21). [1] These are also known as *sañcāri-bhāva*.

22 (B.23, G.22). [1] *sāttvika bhāva*—The word *sāttvika* cannot be

Trembling, Change of Colour, Weeping and Fainting are the eight Temperamental States[1].

The four kinds of Histrionic Representation

23. The four kinds of Histrionic Representation are Gestures (*āṅgika*)[1], Words (*vācika*)[2], Dresses and Make-up (*āhārya*)[3] and the Representation of the Temperament (*sāttvika*).[4]

The Two Practices

24. The Practice of Representation (*dharmī*)[1] in a dramatic performance is twofold : realistic (*lokadharmī*, lit. popular) and conventional (*nāṭyadharmī*, lit. theatrical).

The four Styles

And the Verbal (*bhāratī*), the Grand (*sāttvatī*), the Graceful (*kaiśikī*) and the Energetic (*ārabhaṭī*) are the four Styles (*vṛtti*)[2].

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properly translated into English. Keith does not make any such attempt (see Skt. Drama) Haas translates the *sāttvika-bhāva* as 'Involuntary States'. But this seems to be very misleading, for the NŚ. takes *sattva* to be connected with *manas*. (see VI. 94), and most of the later writers follow this work in this respect. So the author of the ND. (III. 153) writes भवेद्धि मन सत्त्व तत्प्रयोजन हेतुत्वेति सात्त्विका: मनसोऽनवधाने हि न शक्यन्त एव स्वरभेदादयो नाट्येन दर्शयितुम्. The NŚ. has also a definition of *sattva* which is as follows : देहात्मकं भवेत् सत्त्व (XXIV. 7). The author of the BhP. elaborately defines the term *sattva* and discusses the psychological process connected with its use ; see (pp. 13-14). Viśvanātha in his SD. (164) defines *sattva* as follows : सत्त्वं नाम स्वात्मविश्राम-प्रकाशकारी कश्चनान्तरो धर्मः.

23 (B.24, G.23). [1] *āṅgikā*—means Gestures of special kind defined in the *śāstra* ; see NŚ. VIII-XII.

[2] *vācika*—means Words suitable for representation of the different States (*bhāva*) composed by the playwright. See NŚ. XV-XXII.

[3] See NŚ. XXIII. [4] See NŚ. XXIV.

24 (B.25-26a, G.24-25a). [1] *dharmī*—This word has not been very correctly used. But the meaning is clear ; for details about *dharmī* see NŚ. XIII 69-81.

[2] Haas translates *vṛttis* as Styles of Procedure (DR. p. 67). The four Styles are translated by him as Eloquent (*bhāratī*), Grandiose (*sāttvatī*) Gay (*kaiśikī*) and Horrific (*ārabhaṭī*). We follow Keith's translation (Skt. Drama, p. 326). For details about *vṛttis* see NŚ. XXII. 1ff.

The four Local Usages

25-26. Āvanti, Dākṣinātyā, Oḍramāgadhī and Pañcāla-madhyamā are the four Local Usages (*pravṛtti*)[1] in a dramatic performance.

The Success

The Success[2] in the dramatic performance is of two kinds: divine (*daivikī*) and human (*mānuṣī*).

The Notes

27-29. And [musical] notes such as, Ṣaḍja, Ṛṣabha etc. are seven[1] in number, and they fall into two groups : human (*śārīrā* lit. from body) and instrumental (*vaiṇava* lit. from the Viṇā).[1]

The four kinds of musical instruments

The musical instruments are of four kinds[2] : stringed (*tata*) covered (*avanaddha*), solid (*ghana*), and hollow (*suṣira*). Among these, the stringed (*tata*) means an instrument with strings, the covered (*avanaddha*) means a drum, the solid (*ghana*) a cymbal and the hollow (*suṣira*) a flute.

The five kinds of Dhruvās

29-30. Songs which relate to Dhruvās are of five kinds[1] :

25-26 (B.26b-27a, G 25b-26a). [1] *pravṛtti*—Haas translates this word as 'Local Characteristics', (See DR, p 74). The five geographical names (Avanti, Dakṣiṇātya, Oḍra, Magadha and Pañcāla) probably show that these were the parts of India where dramatic show was current at the time when tradition recorded in this NŚ, arose. Omission of the north-eastern part of India, including Bengal and Assam, probably shows that at that time these places were still in many respects outside the pale of Aryanized India. And the omission of the north-western India from this list may be explained on the assumption that it being on the way of the new immigrants who frequently poured into this country the formation of any established usage was difficult. For details about *pravṛttis* see NŚ. XIV. 36-56.

[2] *siddhi* (success)—For details about the Success see NŚ. XXVII. 1 ff.

27-29 (B.28a-30, G.27b 29). [1] See NŚ. (C.) XXVIII. 19, 11.

[2] See NŚ. (C.) XXVIII. 1-2.

29-30 (B.31-33a, G.30-31a). [1] See NŚ. (C.) XXXII. 334-352.

entering (*praveśa*), casual (*ākṣepa*), going out (*niṣkrama*), pleasing (*prāsādika*) and intermediate (*āntara*). And the playhouse is of the three types: oblong (*vikṛṣṭa*), square (*caturasra*) and triangular (*tryasra*)[2].

31. So much about the Digest on drama giving its contents (lit. meaning by a small number of Sūtras (concise rules). I shall now speak about the contents of the Sūtra-work[1].

The Sentiments explained

In that connexion I shall first of all explain the Sentiments (*rasa*). No meaning proceeds [from speech] without [any kind of] Sentiment. The Sentiment is produced (*rasa-niṣpattiḥ*) from a combination (*saṃyoga*)[2] of Determinants (*vibhāva*), Consequents (*anubhāva*) and Transitory States (*vyabhicāri-bhāva*). Is there any instance (*dṛṣṭānta*) [parallel to it]. [Yes], it is said that, as taste (*rasa*) results from a combination of various spices, vegetables and other articles[3], and as six tastes (*rasa*) are produced by articles such as, raw sugar or spices or vegetables, so the Dominant States (*sthāyibhāva*), when they come together with various other States (*bhāva*) attain the quality of the Sentiment (*i.e.* become Sentiment)[4]. Now one enquires, 'What is the meaning of the word *rasa*"? It is said in reply to this [that *rasa* is so called] because it is capable of being tasted (*āsvādyate*). How is *rasa* tasted? [In reply] it is said that just as well-disposed persons while eating food cooked with many kinds of spices enjoy (*āsvādayanti*) its tastes (*rasa*) and attain pleasure and satisfaction,

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[2] B. adds one couplet after 30.

31 (B.33b-34a, G.31b, c). [1] The original of the next passage till the beginning of 33 is in prose.

[2] The NŚ. nowhere explains the terms *niṣpatti* and *saṃyoga* of this definition and does not include the *sthāyibhāva* in it (the def.). Hence the theory of *rasa* has come to be interpreted differently in later times by Lollaṭa, Śaṅkuka, (Bhaṭṭa) Nāyaka and Abhinavagupta. For a brief exposition of their views see Viṣṇupada Bhaṭṭācārya—Sāhityamīmāṃsā (Bengali), Calcutta, 1948. pp. 33 ff.

[3] G. adds here one sentence more (*tathā*.......... *niṣpattiḥ*).

[4] *tatrāha* (G. *ṛṣaya ūcuḥ*).

so the cultured people taste the Dominant States (*sthāyi-bhāva*) while they see them represented by an expression of the various States with Words, Gestures and the Temperament and derive pleasure and satisfaction. Thus is explained [the Memorial Verse ending with] *tasmān nāṭyarasā iti*[5]. For in this connexion there are two traditional couplets :

32-33. Just as connoisseur of cooked food (*bhakta*) while eating food which has been prepared from various spices and other articles, taste it, so the learned people taste in their mind the Dominant States (such as love, sorrow etc.) when they are represented by an expression of the States with Gestures. Hence these Dominant States in a drama are called the Sentiments.[1]

The relation between the Sentiments and the States.

[2]Now one enquires, "Do the States (*bhāva*) come out of the Sentiments (*rasa*) or the Sentiments come out of the States ?" On this point, some are of opinion that they arise from their mutual contact. But this is not so. Why ?

"It is apparent that the Sentiments arise from the States and not the States from the Sentiments. For [on this point] there are [traditional] couplets such as :

34-35. The States are so called by experts in drama, for they cause to originate (*bhāvayanti*) the Sentiments in connexion with various modes of dramatic representation. Just as by many articles of various kinds auxiliary cooked food (*vyañjana*) is

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[5] See below 33-34.

32-33 (B.35-36, G.32-33). [1] For a discussion on Bharata's theory of *rasa* see Skt. Poetics, Vol. II. pp. 25 ff.

[2] The original of this passage till the beginning of 34 is in prose, but its reading seems to be confused. In the light of the five *kārikās* that follow one may be justified in changing the order of some sentences and in emending it partially as follows : अत्राह केषाञ्चिन्मतं भावेभ्यो रसानामभिनिर्वृत्तिरिति, न तु रसेभ्यो भावानामभिनिर्वृत्तिरिति। तन्न कस्मात्। दृश्यते हि परस्परसंयोगादेषामभिनिर्वृत्तिरिति.

But if it is really an instance of textual corruption it may be said to have been sanctified by time, for Bhoja who refuted Bharata's view on *bhāvas* giving rise to *rasas* relied on this text. Cf. V. Raghavan, Śr. Pr. p. 26.

34-35 (B.38-39, G.34-35).

brought forth, so the States along with different kinds of Histrionic Representation will cause the Sentiments to originate.

36. There can be no Sentiment prior to (lit. without) the States and no States without the Sentiments [following it], and during the Histrionic Representation they are produced from their mutual relation.

37. Just as a combination of spices and vegetables imparts good taste to the food cooked, so the States and the Sentiments cause one another to originate (*bhāvayanti*).

38. Just as a tree grows from a seed, and flowers and fruits [including the seed] from a tree, so the Sentiments are the source (lit. root) of all the States, and likewise the States exist [as the source of all the Sentiments][1].

The eight Sentiments from the four original ones

Now we shall describe the origins, the colours, the [presiding] deities, and examples of these Sentiments. Sources of these [eight] Sentiments are the four [original] Sentiments *e. g.* Erotic, Furious, Heroic and Odious.[2]

39. The Comic [Sentiment] arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious.

40-41. A mimicry of tho Erotic [Sentiment] is called the Comic, and the result of the Furious Sentiment is the Pathetic, and the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see results in the Terrible.

42-43. The Erotic Sentiment is light green (*śyāma*), the Comic Sentiment white, the Pathetic (Sentiment) ash-coloured

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36 (B.40, G.36). 37 (B.41, G.37).

38 (B.42, G.38). [1] B adds one prose sentence more after this passage.

[2] The original of this passage till the beginning of 39 is in prose.

[3] Bhoja criticises this view of the author of the NŚ. in his Śr. Pr. See Ramaswamy Sastri Bh. P. Introduction p. 28; V. Raghavan, Śr. Pr. 27.

39 (B.44, G.39). 40-41 (B.45-46, G.40-41).

42-43 (B.47-48, G.42-43).

(*kapota*), the Furious Sentiment red, the Heroic (Sentiment) light orange (*gaura*), the Terrible (Sentiment) black, the Odious (Sentiment) blue and the Marvellous (Sentiment) yellow.

The presiding deities of the Sentiments

44-45, Viṣṇu is the god of the Erotic, Pramathas of the Comic, Rudra of the Furious, Yama of the Pathetic, Śiva (Mahākāla), of the Odious, Yama (Kāla) of the Terrible, Indra of the Heroic, and Brahman of the Marvellous Sentiments.

[1]Thus have been described the origins, the colours and the deities of these (Sentiments). Now we shall explain the Determinants (*vibhāva*), the Consequents (*anubhāva*), the Transitory States (*vyabhicārin*), their combination, and their definitions and examples.

We shall now enumerate the Dominant States in different Sentiments.

The Erotic Sentiment

Of these, the Erotic (*śṛṅgāra*) Sentiment proceeds from the Dominant State of love (*rati*) and it has as its basis (lit. soul) a bright attire; for whatever in this world is white, pure, bright and beautiful is appreciated in terms of the Dominant State of love (*śṛṅgāra*). For example, one who is elegantly dressed is called a lovely person (*śṛṅgārin*). Just as persons are named, after the custom of their father or mother or famiiy in accordance with the traditional authority, so the Sentiments, the States and other objects connected with drama are given names in pursuance of the custom and the tradltional authority. Hence the Erotic Sentiment has been so named on account of its usually being associated with a bright and elegant attire. It owes its origin to men and women and relates to the fullness of youth. It has two bases: union (*sambhoga*) and separation (*vipralambha*). Of these two, the Erotic Sentiment in union arises from Deteminants like the pleasures of the season, the enjoyment of garlands, unguents, ornaments [the

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44-45 (B.49-50, G.44-45). [1] The original of this passage till the beginning of 46, is in prose.

company of) beloved persons, objects [of senses], splendid mansions, going to a garden, and enjoying [oneself] there, seeing the [beloved one], hearing [his or her words], playing and dallying [with him or her]. It should be representated on the stage by Consequents such as clever movement of eyes, eyebrows, glances, soft and delicate movement of limbs, and sweet words and similar other things. Transitory States in it do not include fear, indolence, cruelty and disgust. [The Erotic Sentiment] in separation should be represented on the stage by Consequents such as indifference, langour, fear, jealousy, fatigue, anxiety, yearning, drowsiness, sleep, dreaming awakening, illness, insanity, epilepsy, inactivity, [fainting], death and other conditions.

Now it has beeen asked, "If the Erotic Sentiment has its origin in love, why does it [sometimes] manifest itself through pathetic conditions ?" [In reply to this] it is said, "It has been mentioned before that the Erotic Sentiment has its basis in union as well as in separation. Authorities on *ars amatoria* (*vaiśika-śāstra*) have mentioned ten conditions [of the persons separated from their beloved ones, which are pathetic], We shall discuss them in the chapter on the Common Histrionic Representation.[2] The Pathetic Sentiment relates to a condition of despair owing to the affliction under a curse, separation from dear ones, loss of wealth, death or captivity, while the Erotic Sentiment based on separation relates to a condition of retaining optimism arising out of yearning and anxiety. Hence the Pathetic Sentiment, and the Erotic Sentiment in separation differ from each other. And this is the reason why the Erotic Sentiment includes conditions available in all other Sentiments.

46. And the Sentiment called Erotic is rich in pleasure, connected with desired objects, enjoyment of seasons, garlands and similar other things, and it relates to [the union of] man and woman.

There are besides two Āryās related to the preceding Sūtra :

47-48. The Erotic Sentiment arises in connexion with

[2] See NŚ. (C.) XXIV.

46 (B.52, G.46). 47-48 (B.54-55, G.47-48).

favourable seasons, garlands, ornaments, enjoyment of the company of beloved ones, music and poetry, and going to the garden and roaming there. It should be represented on the stage by means of serenity of the eyes and the face, sweet and smiling words, satisfaction and delight, and graceful movements of the limbs.

The Comic Sentiment

[1]Now the Comic (*hāsya*) Sentiment has as its basis the Dominant emotion of laughter. This is created by Determinants such as showing unseemly dress or ornament, impudence, greediness. quarrel, defective limb, use of irrelevant words, mentioning of different faults, and similar other things. This (the Comic Sentiment) is to be represented on the stage by Consequents like the throbbing of the lips, the nose and the cheek, opening the eyes wide or contracting them, perspiration, colour of the face, and taking hold of the sides. Transitory States in it are indolence, dissimulation, drowsiness, sleep, dreaming, insomnia, envy and the like. This (Sentiment), is of two kinds : self-centered and centered in others. When a person himself laughs it relates to the self-centred (Comic Sentiment), but when he makes others laugh it (the Comic Sentiment therein) is centred in others.

There are two traditional Āryās here :

49. As this makes one laugh by an exhibition of oddly placed ornaments, uncouth behaviour, words and dress and strange movement of limbs, it is called the Comic Sentiment.

50. As this makes persons laugh by means of uncouth behaviour, words, movement of the limbs and strange dress, it is known as the Comic Sentiment.

51. This Sentiment is mostly to be seen in women and persons of the inferior type, and it has six varieties of which I shall speak presently.

52. They are: Slight Smile (*smita*), Smile (*hasita*), Gentle Laughter (*vihasita*), Laughter of Redicule (*upahasita*), Vulgar

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[1] The original of thts passage till the beginning of 49 is in prose.

49 (B.58, G.49). 50 (B.59, G.50).
51 (B.60, G.51). 52 (B.61, G.52).

Laughter (*apahasita*) and Excessive Laughter (*atihasita*). Two by two they belong respectively to the superior, the middling and the inferior types [of persons].

53. To persons of the superior type belong the Slight Smile (*smita*) and the Smile (*hasita*), to those of the middling type the Gentle Laughter (*vihasita*) and the Laughter of Ridicule (*upahasita*) to those of the inferior type the Vulgar Laughter (*apahasita*) and the Violent Laughter (*atihasita*).

There are Ślokas on this subjects :

54. The Slight Smile (*smita*) of the people of the superior type should be characterised by slightly blown cheeks und elegent glances, and in it the teeth should not be visible.

55. Their Smile (*hasita*) should be distinguished by blooming eyes, face and cheeks, and in it the teeth should be slightly visible.

Of persons of the middle type

56. The Gentle Laughter (*vihasita*) should have slight sound, and sweetness, and should be suitable to the occasion and in it the eyes and the cheeks should be contracted and the face joyful.

57. During the Laughter of Ridicule (*upahasita*) the nose should be expanded, the eyes should be squinting, and the shoulder and the head should be bent.

Of persons of the inferior type

58. The laughter on occasions not suitable to it, the laughter with tears in one's eyes, or with the shoulder and the head violently shaking, is called the Vulgar Laughter (*apahasita*).

59. The Excessive Laughter (*atihasita*) is that in which the eyes are expanded and tearful sound is loud and excessive, and the sides are covered by hands.

60. Comic situations which may arise in the course of a

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53 (B.62, G.53). 54 (B.65, G.54). 55 (B 66, G.55).
56 (B.68, G.56). 57 (B.69, G.57). 58 (B.71, G.58).
59 (B.72, G.59). 60 (B.73, G.60).

play, for persons of the superior, middling or inferior type are thus to be given expression to.

61. This Comic Sentiment is of two kinds : self-centred and centred in others; and it relates to the three types of persons : superior, middling and inferior, and has thus [on the whole] six varieties.

The Pathetic Sentiment

[1]Now the Pathetic (*karuṇa*) Sentiment arises from the Dominant State of sorrow. It grows from Determinants such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight [from one's own place], [dangerous] accidents or any other misfortune. This is to be represented on the stage by means of Consequents such as, shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory and the like. Transitory States connected with it are indifference, langour, anxiety, yearning, excitement, delusion, faintiug, sadness, dejection, illness, inactivity. insanity, epilepsy, fear, indolence, death, paralysis, tremor, change of colour, weeping, loss of voice and the like.

On this point there are two Āryās :

62. The Pathetic Sentiment arises from seeing the death of a beloved person, or from hearing something very unpleasant and these are its Determinants.

63. This is to be represented on the stage by Consequents like weeping loudly, fainting, lamenting and bewailing, exerting the body or striking it.

The Furious Sentiment.

[1]Now the Furious (*raudra*) Sentiment has as its basis the Dominant State of anger. It owes its origin to Rākṣasas, Dānavas and haughty men, and is caused by fights. This is created by

61 (B.74, G.61). [1] The original of this passage till the beginning of 62 is in prose. 62 (B.76, G,62).

63 (B.77, G.63). [1] The original of this passage till the beginning of 64 is in prose.

Determinants such as anger, rape, abuse, insult, untrue allegation, exorcizing, threatening, revengefulness, jealousy and the like. Its actions are beating, breaking, crushing, cutting, piercing, taking up arms, hurling of missiles, fighting, drawing of blood, and similar other deeds. This is to be represented on the stage by means of Consequents such as red eyes, knitting of eyebrows, defiance, biting of the lips, movement of the cheeks, pressing one hand with the other, and the like. Transitory States in it are presence of mind, determination, energy, indignation, restlessness, fury, perspiration, trembling, horripilation, choking voice and the like.

Now one enquires, "Is it to be assumed from the [above] statement about Rākṣasas that they only give rise to the Furious Sentiment, and that this Sentiment does not relate to others ?" [Reply]. "No, in case of others too this Sentiment may arise. [But in case of Rākṣasas] it is to be understood as their special function. They are naturally furious, [2]for they have many arms, many mouths, standing and unkempt hairs of brown colour, and prodigious physical frame of black complexion. Whatever they attempt, be it their speech, movement of limbs or any other effort, is by nature furious. Even in their love-making they are violent[3]. It is to be easily inferred that persons who imitate them give rise to the Furious Sentiment from their fights and battles.

On these points there are two Āryās :

64. The Furious Sentiment is created by striking, cutting, mutilation and piercing in fights, and tumult of the battle and the like.

65. It should be represented on the stage by special acts such as the release of many missiles, cutting off the head, the trunk and the arms.

66. Such is the Furious Sentiment viewed [by experts]; it is full of conflict of arms, and in it words, movements and deeds are terrible and fearful.

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[2] G. considers this passage till the end of this sentence as an *āryā* (G.64). [3] Cf. Bhaṭṭikāvya, VIII. 98.

64 (B.79, G.65). 65 (B.80, G.66). 66 (B.81, G.67).

The Heroic Sentiment

[1]Now the Heroic (*vīra*) Sentiment, relates to the superior type of persons and has energy as its basis. This is created by Determinants such as presence of mind, perseverance, diplomacy, discipline, military strength, agressiveness, reputation of might, influence and the like. It is to be represented on the stage by Consequents such as firmness, patience, heroism, charity, diplomacy and the like. Transitory States in it are contentment, judgement, pride, agitation, energy (*vega*), ferocity, indignation, remembrance, horripilation and the like.

There are two Āryās [on these points]:

67. The Heroic Sentiment arises from energy, perseverance, optimism, absence of surprise, and presence of mind and [such other] special conditions [of the spirit].

68. This Heroic Sentiment is to be properly represented on the stage by firmness, patience, heroism, pride, energy, agressiveness, influence and censuring words.

The Terrible Sentiment

[1]Now the Terrible (*bhayānaka*) Sentiment has as its basis the Dominant State of fear. This is created by Determinants like hideous noise, sight of ghosts, panic and anxiety due to [untimely cry of] jackals and owls, staying in an empty house or forest, sight of death or capitivity of dear ones, or news of it, or discussion about it. It is to be represented on the stage by Consequents such as trembling of the hands and the feet, horripilation, change of colour and loss of voice. Its Transitory States are paralysis, perspiration, choking voice, horripilation, trembling, loss of voice, change of colour, fear, stupefaction, dejection, agitation, restlessness, inactivity, fear, epilepsy and death and the like.

On these points there are two traditional Āryās:

69. The Terrible Sentiment is created by hideous noise,

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[1] The original of this passage till the beginning of 67 is in prose.

67 (B.83, G.68).

68 (B.84, G.69). [1] The original of this passage till the beginning of 69 is in prose. 69 (B.86, G.70).

sight of ghosts, battle, entering an empty house or forest, offending one's superiors or the king.

70. Terror is characterised by looseness of the limbs, the mouth and the eyes, paralysis of the thighs, looking around with uneasiness, dryness of the drooping mouth, palpitation of the heart and horripilation.

71. This is [the character of] natural fear; the artificially shown fear also should be represented by these conditions. But in case of the feigned fear all efforts for its representation should be milder.

72. This Terrible Sentiment should be always represented by tremor of the hands and the feet, paralysis, shaking of the body, palpitation of the heart, dryness of the lips, the mouth, the palate and the throat.

The Odious Sentiment

[1]Now the Odious (*bībhatsa*) Sentiment has as its basis the Dominant State of disgust. It is created by Determinants like hearing of unpleasant, offensive, impure and harmful things or seeing them or discussing them. It is to be represented on the stage by Consequents such as stopping the movement of all the limbs, narrowing down of the mouth, vomitting, spitting, shaking the limbs [in disgust] and the like. Transitory States in it are epilepsy, delusion, agitation, fainting, sickness, death and the like.

On these points there are two traditional Aryās :

73. The Odious Sentiment arises in many ways from disgusting sight, tastes, smell, touch and sound which cause uneasiness.

74. This is to be represented on the stage by narrowing down the mouth and the eyes, covering the nose, bending down the head and walking imperceptibly.

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70 (B.87, G.71). 71 (B.88, G.72).

72 (B.89, G.73). [1] The original of this passage till the beginning of 73, is in prose.

73 (B.92, G.74). 74 (B.93, G.75).

The Marvellous Sentiment

[1]*The Marvellous (adbhuta) Sentiment has as its basis the Dominant State of astonishment. It is created by Determinants* such as sight of heavenly beings or events, attainment of desired objects, entrance into a superior mansion, temple, audience hall (*sabhā*), a seven-storied palace and [seeing] illusory and magical acts. It is to be represented on the stage by Consequents such as wide opening of eyes, looking with fixed gaze, horripilation, tears [of joy] perspiration, joy, uttering words of approbation, making gifts, crying incessantly hā, hā, hā, waving the end of *dhoti* or *śāri*, and movement of fingers and the like Transitory States in it are weeping, paralysis, perspiration, choking voice, horripilation, agitation, hurry, inactivity, death and the like.

On this point there are two traditional Āryās ;

75. The Marvellous Sentiment is that which arises form words, character, deed and personal beauty.

76. This is to be represented on the stage by a gesture of feeling [sweet] smell, joyful shaking of limbs, and uttering of hā, hā, hā, sounds, speaking words of approbation, tremor, choking voice, perspiration and the like.

The three kinds of the Erotic, the Comic and the Terrible Sentiments

77. The Erotic Sentiment is of three kinds, viz, of words, dress, and action. And the Comic and the Terrible Sentiments are likewise of three kinds, viz, of limbs, dress and words.

The three kinds of the Pathetic Sentiment

78. The Pathetic Sentiment is of three kinds, viz. that rising from obstruction to lawful deeds, from loss of wealth and from bereavement.

The three kinds of the Heroic Sentiment

79. The Heroic Sentiment is likewise of three kinds, viz.

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[1] The original of this passage till the beginning of 75, is in prose.

·75 (B.95, G.76). 76 (B.96, G.77). 77 (B.97, G.78).
78 (B.98, G.79). 79 (B.99, G.80).

that arising from making gifts, from doing one's duty (dharma) and from fighting [one's enemy].

The three kinds of the Terrible Sentiment

80. The Terrible Sentiment is also of three kinds, viz. feigned fear, fear from a wrong action, and fear from an apprehension of danger.

The three kinds of the Odious Sentiment

81. The Odious Sentiment is of three kinds, viz. nauseating, simple, and exciting. Of these the Sentiment from a sight of stool and worms is nauseating, and the sight of blood and similar objects is exciting.

The three kinds of the Marvellous Sentiment

82. The Marvellous Sentiment is of two kinds, viz. celestial and joyous. Or these the celestial is due to seeing heavenly sights, and the joyous due to joyful happenings[1].

83. These are the eight Sentiments and their definitions, I shall hereafter speak of the characteristics of the States.

Here ends Chapter VI of Bharata's Nāṭyaśāstra
which treats of the Sentiments.

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80 (B.100, G.81). 81 (B.101, G.82).

82 (B.102, G.83). [1] B. adds here a spurious passage on *śānta rasa*.

CHAPTER SEVEN

THE EMOTIONAL AND OTHER STATES

Bhāvas (States) explained

0. Now I shall speak of the *bhāvas* (States). An enquiry in this connexion is, "Why are the *bhāvas* (States) so called ? Is it because they *bhāvayanti* (pervade) and are hence called *bhāvas* (States)?" It is said in reply that *bhāvas* (States) are so called because through Words, Gestures and the Representation of the Temperament, they *bhāvayanti* (infuse) the meaning of the play [into the spectators]. [1] *Bhāva* is 'cause' or 'instrument', for words such as, *bhāvita*, *vāsita* and *kṛta* are synonymous. An expression like, 'O, all these things are *bhāvita* (pervaded) by one another's smell or moistened by one another's juice,' is established even amongst the common people. Hence the root *bhāvaya* means 'to pervade'. Ont his point there are the following Ślokas :

1. When the meanings presented by Determinants and Consequents are made to pervade (*gamayte*) [the heart of the spectators] they are called *bhāvas* (States).

2. As in these the inner idea of the playwright (*kavi*) is made to pervade [the mind of the spectators] by means of Words, Gestures, colour of the face and the Representation of the Temperament they are called *bhāvas* (States).

3. As they cause the Sentiments relating to various kinds of Histrionic Representation to pervade [the mind of the spectators], they are called *bhāvas* (States) by those who produce a drama.

Vibhāvas (Determinants) explained

"Now, why is the word *vibhāva* used ?" [Answer] : "The word *vibhāva* is used for the sake of clear knowledge. It is

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0 (B.G. *same*).

1 (B.1-2, G.1). [1] We read *bhāva iti kāraṇa(m) sādhanaṃ yathā* etc.

2 (B.3, G.2). 3 (B.4-5, G.3).

synonymous with *kāraṇa*, *nimitta* and *hetu*. As Words, Gestures and the Representation of the Temperament are *vibhāvayte* (determined) by this, it is called *vibhāva* (Determinant). *Vibhāvita* (also) means the same thing as *vijñāta* (clearly known).

On this point there is a Śloka :

4. As many things are *vibhāvyate* (determined) by this through Words, Gestures and the Representation of the Temperament it is named *vibhāva* (Diterminant).

Anubhāvas (Consequents) explained

"Now, why is the word *anubhāva* used ?" (Answer) "Because the Histrionic Representation by means of Words, Gestures and the Temperament are *anubhāvyate* (made to be felt) by this, it is called *anubhāva* (Consequent).

On this point there is a Śloka :

5. As in it the spectators are *anubhāvyate* [made to feel] things by means of Words and Gestures it is called *anubhāva* and it relates to words as well as to [gestures and movements of] major and minor limbs.

Now we have explained that the States (*bhāva*) are related to Determinants (*vibhāva*) and Consequents (*anubhāva*). Thus are the States (*bhāva*) created. Hence we shall discuss the definitions and examples of the States together with their Determinants and Consequents. Of these, the Determinants and the Consequents are well-known among people. They being connected with the human nature, their definitions are not discussed. This is for avoiding prolixity.

On this point there is the Śloka :

6. Determinants and Consequents are known by the wise to be things which are created by human nature and are in accordance with the ways of the world.

The three kinds of States: Dominant, Transitory and Temperamental

Now the Dominant States (*sthāyi-bhāva*) are eight in number. The Transitory States (*vyabhicāriṇaḥ*) are thirtythree and

4 (B.6, G.4). 5 (B.7-8, G.5). [1] We read with B.
6 (B.9, G.6).

the Temperamental States are eight in number. These are the three varieties of the States. Hence we are to understand that there are fortynine States capable of drawing out the Sentiment from the play. The Sentiments arise from them when they are imbued with the quality of universality (*sāmānya*, lit. commonness).

On this point there is a Śloka :

7. The State proceeding from the thing which is congenial to the heart is the source of the Sentiment and it pervades the body just as fire spreads over the dry wood.

Difference between the Dominant and the other States

It is said in this connexion : "If the fortynine States being represented by Determinants (*vibhāva*) and Consequents (*anubhāva*) coming into contact with one another become Sentiments when they are imbued with the quality of universality, how is it that Dominant States only are changed into Sentiments (and not Determinants and Consequents) ?" [In reply to this] it is said : "Just as among persons having same characteristics and similar hands, feet and belly, some, due to their birth, [superior] manners, learning and skill in arts and crafts, attain kingship, while others endowed with an inferior intellect become their attendants, in an identical manner, the [1]Dominant States become masters because on them Determinants (*vibhāva*), and Consequents (*anubhāva*) and Transitory States (*vyabhicārin*) depend. Similarly some of the other States (*e.g.* Determinants and Consequents) have the qualities of [king's] local officers, and [hence] Transitory States (*vyabhicārin*) become attendants to these (Determinants and Consequents) because of their [superior] quality. Now it may be asked, "Is there any parallel instance ?" [Answer.] "Just as only a king surrounded by numerous attendants receives this epithet [of king] and not any other man, be he ever so great, so the Dominant States (*sthāyi-bhāva*) only followed by Determinants, Consequents and Transitory States receive the name of Sentiment. [On this point] there is a traditional Śloka :

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7 (B.10-11, G.7). [1] विभावानुभाव-व्यभिचारिणः स्थायिभावानुपाश्रिता भवन्त्याश्रयत्वात् स्वामीभूताः स्थायिनो भावाः, तद्वत् स्थानीयपुरुषगुणीभूता अन्ये भावास्तान् गुणवत्तयाश्रयन्ते परिजनभूता व्यभिचारिणो भावाः.

8. Just as a king is superior to other men, and the preceptor (*guru*) is superior to his disciples, so the Dominant States (*sthāyi-bhāva*) are superior to the other States (Determinants, Consequents and Transitory States).

The Dominant States

Characteristics of these which are known as the Sentiments have been mentioned before. Now we shall discuss the marks of the States common to them. First of all we shall take up [the case of] the Dominant States (*sthāyi-bhāva*).

Love

Love (*rati*) which has pleasure as its basis is caused by Determinants like seasons, garlands, unguent, ornaments, dear ones. enjoyment of a superior residential house and absence of opposition [from any one]. It is to be represented on the stage by Consequents such as a smiling face, sweet words, motion of eyebrows, and glances and the like.

There is a Śloka [on this point]

9. Love arises from the attainment of desired objects, because of its agreeableness. It is to be represented on the stage by sweet words accompanied by [suitable] gestures and movements of limbs.

Laughter

Now Laughter (*hāsya*) is caused by Determinants such as. mimicry of others' actions[1], incoherent talk, obtrusiveness, foolishness and the like. It is to be represented on the stage by means of Smile and the like.

On this point there is a traditional Śloka :

10. Laughter arises from a mimicry of other people's actions. It is to be represented on the stage by the learned with Smile, Laughter and Excessive Laughter.

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8 (B.12-14, G.8).
9 (B.14-15, G.9). [1] B. adds *kuhaka* after *paraceṣṭā*.
10 (B.16-17, G.10).

Sorrow

Sorrow (*śoka*) is caused by Determinants such as death of the beloved one, loss of wealth, experience of sorrow due to any one's murder or captivity, and the like. It is to be represented on the stage by Consequents such as shedding tears, lamentation, bewailing, change of colour, loss of voice, looseness of limbs, falling on the ground, crying, deep breathing, paralysis, insanity, death and the like. Weeping in this case is of three kinds: [weeping of joy, [weeping] of affliection and [weeping] due to jealousy. On these points there are traditional Āryās :

11. [1]Weeping in which the cheeks are blooming in joy, the body is horripilating, there are words[2] of remembrance and tears are not concealed is called weeping of joy.

12. Weeping in which there is a loud sound, copious shedding of tears, uneasiness of the body, want of steady movements and efforts, lamentation after falling on the ground and rolling on the earth is called weeping due to affliction.

13. Loud weeping of women in which the lips and the cheeks are throbbing and the head is shaking, the eyebrows and the glances are moving in anger, is called weeping due to jealousy.

14. Sorrow relates to women, persons of the inferior type, and it has its origin in affliction [of any kind]. With relation to it, persons of the superior and the middling types are distinguished by their patience and those of the inferior type by their weeping.

Anger

Anger (*krodha*) is caused by Determinants such as insolence, abusive language, quarrel, altercation, opposing [persons or objects] and the like. It is to be represented on the stage by Consequents such as swollen nose, upturned eyes, bitten lips, throbbing cheeks and the like.

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11 (B.19, G.11). [1] B. reads one additional couplet (B.18, before this,
[2] Read *sānusmaraṇām vāganibhṛtāsram.*

12 (B.20, G.12). 13 (B.21, G.13). 14 (B.22-23, G.14).

15. Anger is of five kinds, viz., anger caused by enemies, superior persons, lovers, servants, and feigned anger.

On this point there are traditional Āryās :

16. One should show anger against resistance by the enemy with knitting of eyebrows, fierce look, bitten lips, hands clasping each other, and touching one's own head and breast.

17. One should show anger against control by superiors with slightly downcast eyes. wiping off slight perspiration and not expressing any violent movement.

18. One should show one's anger to the beloved woman by a very slight movement [of the body], by shedding tears, and knitting eyebrows and with sidelong glances, and throbbing lips.

19. Anger to one's servants should be represented on the stage by means of threat, rebuke, dilating the eyes and casting contemptuous looks of various kinds.

20. Anger which is artificially shown with a view to the realisation of an ulterior motive and which mostly betrays marks of effort is called feigned anger, and it relates to two[1] Sentiments.

Energy

Energy (*utsāha*) relates to persons of the superior type. It is caused by Determinants such as absence of sadness, power, patience, heroism and the like. It is to be represented on the stage by Consequents such as steadiness[2], munificence, boldness of an undertaking, and the like.

On this point there is a Śloka :

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15 (B.24, G.omits). 16 (B.26, G.15). 17 (B.27, G.16).

18 (B.28, G.17). 19 (B.29, G.18).

20 (B.30-31, G.19). [1] *ubhayarasa* (*dvirasa*, G.).

[2] Omit *dhairya* after *sthairya*.

21 (B.32-33, G.20). [1] Omit *śvāpada* before *śūnya*.

[2] Omit *kāntāra* before *durdina*.

21. Energy which has effort as its basis and which grows out of alertness and such other qualities, should be represented on the stage by acts of vigilance and the like

Fear

Fear (*bhaya*) relates to women and persons of the inferior type. It is caused by Determinants such as acts offending one's superiors and the king[1], roaming in a forest, seeing an elephant and a snake, staying in an empty house, rebuke [from one's superiors], [2]a dark rainy night, hearing the hooting of owls and the cry of animals that go out at night, and the like. It is to be represented on the stage by Consequents such as, trembling hands and feet, palpitation of the heart, paralysis, dryness of the mouth, licking the lips, perspiration, tremor, apprehension [of danger], seeking for safety, running away, loud crying and the like.

On this point there are Ślokas :

22. Fear arises from an embarassment due to offending one's superiors and the king, seeing terrible objects and hearing awful things.

23. This is to be represented with tremor of the limbs, panic, drying up of the mouth, hurried movement, widely opened eyes and such other gestures and actions.

24. Fear in men arising from terrifying objects should be represented on the stage by actors (lit. dancers) with slackened limbs and suspended movement of the eyes.

There is also an Āryā on this point :

25. This (fear) should be represented on the stage with tremor of hands and feet, and palpitation of the heart, paralysis, licking the lips. drying up of the mouth, loosened limbs and sinking (*visaṇṇa*) body.

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22 (B.34, G.21). 23 (B.35, G.22),
24 (B.36, G.23).
25 (B.37-38, G.24).

Disgust

Disgust (*jugupsā*) relates to women and persons of the inferior type. It is caused by Determinants such as hearing and seeing[1] unpleasant things, and the like. It is to be represented on the stage by Consequents such as, contracting all the limbs, spitting, narrowing down of the mouth, heartache and the like.

On this point there is a Śloka.

26. Disgust is to be represented on the stage by covering the nose, contracting all the limbs, [general] uneasiness and heartache.

Astonishment

Astonishment (*vismaya*) is created by Determinants such as illusion, magic, extraordinary feats of men, great excellence in painting, art-works in parchment[1] and the like. It is to be represented on the stage by Consequents such as wide opening of the eyes, looking without winking of the eyes, [much] movement of the eyebrows, horripilation, moving the head to and fro, the cry of "well, done," "well done," and the like.

On this point there is a Śloka :

27. Astonishment arising from joy due to extraordinary acts should be represented by means such as joy tears, fainting and the like.

The Transitory States

The Dominant States[1] are to be known as described here. We shall now explain the Transitory States (*vyabhicāri-bhāva*). It is questioned, "Why are these called *vyabhicāriṇaḥ*?" [In answer] it is said that *vi* and *abhi* are prefixes, and the root is *cara* meaning 'to go', 'to move'. Hence the word *vyabhicāriṇaḥ* means 'those that move in relation to the Sentiments towards different kinds of objects. That is, they carry the Sentiments which are connected with Words, Gestures and the Temperament. It is questioned, "How do they carry [the Sentiments] ?" In answer it is said, "It is a popular

[1] Omit ***parikīrtana*** after ***śravaṇa***.

26 (B.40-41, G.25). [1] Omit ***vidyā*** after ***śilpa***.

27 (B.42-43, G.26). [1] Omit ***rasasaṃjñāḥ*** (B) after ***sthāyino bhāvāḥ***.

convention to say like this, just as people say, The sun carries this *nakṣatra* (star) or that day. It does not however mean that these are carried on arms or shoulders. The Transitory States should be considered like this. These Transitory States (*vyabhicāribhāva*) as mentioned in the Digest (*saṃgraha*) are thirtythree in number. We shall describe them now.

Discouragement

Discouragement (*nirveda*) is caused by Determinants such as, being reduced to poverty[2], getting insulted, abusive language, wrathful beating, loss of beloved persons and the knowledge of the ultimate (lit. essential) truth and the like. It is to be represented on the stage by Determinants such as weeping, sighing, deep breathing, deliberation and the like, on the part of women and persons of the inferior type.

On this point there is a Śloka:

28. Discouragement grows out of being reduced to poverty, and loss of dear ones, and it is to be represented on the stage by deliberation and deep breathing.

On this point there two traditional Āryās :

29. Discouragement arises from loss of dear ones, poverty, disease, envy from seeing the prosperity of others.

30. A discouraged man has the eyes bathed in tears, face and eyes miserable due to heavy breathing and he is like a yogi absorbed in meditation.

Weakness

Weakness (*glāni*) proceeds from Determinants such as vomitting, purgation, sickness, penance, austerities, fasting, mental worry, too much drinking, sexual indulgence, too much exercise, travelling a long way, hunger, thirst, sleeplessness and the like. It is to be represented on the stage by Consequents such as weak voice, lustreless eyes, pale face, slow gait, want of energy, thinness of the body, change of colour and the like.

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[2] Omit *vyādhyavamāna* after *dāridra*.

28 (B.44, G.27). 29 (B.45, G.28). 30 (B.47-48, G.29).

On this point there are two Āryās:

31. Weakness grows out of vomitting, purgation and sickness, penance, and old age. It is to be represented on the stage by thinness of the body, slow gait and tremor [of the limbs].

32. Weakness is to be represented on the stage by a very weak voice, weakness of the eyesight, poor gait, constant slackness of the limbs.

Apprehension

Apprehension (*śaṅkā*) has doubt as its basis and it relates to to women and persons of the inferior type. It is caused by Determinants such as theft, giving offence to the king and the like. It is to be represented on the stage by Consequents such as constantly looking on, hesitating movement (*avakuṇṭhana*), dryness of the mouto, licking the lips, change of facial colour, tremor, dry lips, loss of voice and the like.

There is a Śloka on these points :

33. Apprehension in the Terrible Sentiment is due to robbery, and the like, and in case of the Erotic Sentiment it is due to [a possible] deception on the part of the lover.

Some authorities prescribe (lit. desire) in this case a concealment of appearence which is to be characterised by [adoption of] clever tricks and gestures.

There are two Āryās in this connexion :

34. Apprehension is of two kinds : viz. that arising from one's ownself and that arising from another person. That arising from one's own self is to be known from one's eyes and efforts.

35. A man with Apprehension has a dark face, a thick and protruding tongue, slightly trembling limbs, and he constantly looks sideways.

Envy

Envy (*asūyā*) is caused by Determinants such as various offences, hatred, other people's wealth, good luck, intelligence,

31 (B.49, G.30). 32 (B.50-51, G.31). 33 (B.52-53, G 32).
34 (B.54, G.33). 35 (B.55-56, G.34).

sports, learning and the like. It is to be represented on the stage by Consequents such as finding fault with others, decrying their virtues, not paying any heed to these, remaining with downcast face, knitting eyebrows in disparagement and abusing others in the assembly [of men].

On these points there are two Āryās :

36. Envy arises in a person who is displeased to see other people's good fortune, wealth, intelligence, and exuberence of sportiveness.

37. It is to be represented by a distorted face, knitting eyebrows, face turned away in jealous anger, decrying other people's virtues and showing hatred towards them.

Intoxication

Intoxication (*mada*) is caused by drinking of liquor and smilar other things. It is of three kinds and has five Determinants. There are the following Āryās on this point :

38. Iotoxication is of three kinds, viz. light, medium and excessive. It has five causes which should be represented on the stage.

39. While intoxicated some sing, some laugh and some use hot words while other sleep.

40. Among these, persons of the superior type sleep, those of the middling type laugh and sing, and those of the inferior type cry or use hot words.

41. Light intoxication is characterised by smiling face, pleasant feeling, joyful body, slightly faltering words, delicately unsteady gait and relates to persons of the superior type.

42 Medium intoxication is characterised by drunken and rolling eyes, drooping arms or arms restlessly thrown about and irregularly unsteady gait, and relates to persons of the middling type.

36 (B.57, G.35). 37 (B.58-59, G.36). 38 (B.60, G.37).
39 (B.61, G.38). 40 (B.62, G.39). 41 (B.63, G.40).
42 (B.64, G.41).

43. Excessive intoxication is characterised by loss of memory, and incapacity to walk due to vomitting, hiccough and cough, and a thick protruding tongue and spitting, and relates to persons of the inferior type.

44. A character who [acts] drinking on entering the stage is to show that his intoxication is increasing, but the character who enters the stage as drunk should show that his intoxication is decreasing.

45. But the intoxication should be stopped by effort when there is panic, grief and increase of terror due to some cause.

46. On account of these special conditions, intoxication disappears quickly just as grief passes away on hearing the happy news of [sudden] prosperity.

Weariness

Weariness (*śrama*) is caused by Determinants such as travelling a long way, exercising of the limbs and the like. [1] It is to be represented on the stage by Consequents such as gentle rubbing of the body, [deep] breathing, contraction of the mouth, belching, massaging of the limbs, very slow gait, contraction of the eyes, making Śītkāra and the like.

There is an Āryā on this point:

47. Weariness in man is caused by travelling [a long way] and exercising [the limbs], and it is to be represented on the stage by [deep] breathing, tired gait and the like.

Indolence

Indolence (*ālasya*) is caused by Determinants such as nature, lassitude, sickness satiety, pregnancy and the like. And it relates to women, and men of the inferior type. It is to be represented on the stage by Consequents such as aversion to any kind of work, lying down, sitting, drowsiness, sleep and the like. On this point there is an Āryā :

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43 (B.65, G.42). 44 (B.66, G.43). 45 (B.61, G.44).

46 (B.68-69, G.45). [1] We follow the reading of the ms *ḍa* in B.

47 (B.70-71, G.46). [1] *adhvagati* for *nṛttadva*°(B).

48. Indolence arising from lassitude as well as nature should be represented on the stage by discontinuance of all activity except taking food.

Dipression

Dipression (*dainya*) is caused by Determinants such as poverty, mental agony and the like. It is to be represented on the stage by Consequents such as want of self-command, dullness of the body, absent-mindedness, giving up of cleansing [the body] and the like.

There is an Āryā on this point :

49. Dipression of men proceeds from anxiety, eager expectation and misery. Different modes of representing it on the stage includes giving up of cleansing [the body] in any way.

Anxiety

Anxiety (*cintā*) is caused by Determinants such as loss of wealth, theft of a favourite object, poverty and the like. It is to be represented on the stage by [deep] breathing, sighing, agony, meditation, thinking with a downcast face, thinness of the body and the like.

There are two Āryās on this point :

50. Anxiety of men arises in various ways : from the loss of wealth, theft of a favourite object, and a heart full of expectation.

51. It is to be represented on the stage by sighing, deep breathing, agony, and absent-mindedness, giving up of cleansing [the body] and want of self-command.

Distraction

Distraction (*moha*) is caused by Determinants such as accidental injury, adversity, sickness, fear, agitation, remembering past enemity and the like. It is to be represented on the stage by Consequents such as want of movement, [excessive]

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48 (B.92-73, G.47). 49 (B.74-75, G.48).
50 (B.76, G.42). 51 (B.77-78, G.50).

movement of [a particular] limb, falling down, reeling, not seeing properly and the like.

There is a Śloka on this point :

52. Due to seeing a robber in an unexpected place or from panic of different kinds distraction occurs to a man when he finds no help [near by].

There is also an Āryā on this point :

53. Distraction occurs due to adversity, accidental injury, memory of past enemity. It is to be represented on the stage by suspension of the activity of all senses.

Recollection

Recollection (*smṛti*) is remembering every condition of happiness and misery. It is caused by Determinants such as impairment of health, disturbed nightly sleep, seeing and speaking with a level head, thinking, constant practice and the like. It is to be represented on the stage by Consequents such as nodding of the head, looking down, raising up the eyebrows and the like.

On this point there is a Ślokā and an Āryā :

54. One is said to be recollecting something when one remembers past happiness and misery which were either conceived in mind or did actually occur and was forgotten.

55. Recollection arising from impaired health, or relating to the Vedas and Darśanas is to be represented on the stage by raising or nodding of the head and raising the eyebrows.

Contentment

Contentment (*dhṛti*) is caused by [Determinants such as] heroism, spiritual knowledge, learning, wealth, purity, good conduct, devotion to one's superiors, [1]getting excessive amount of money, enjoying sports, and the like. It is to be represented on the stage by Consequents such as enjoyment of objects gained, and not

52 (B.79, G.51). 53 (B.80-81, G.52).

54 (B.82, G.53).

55 (B.83-84, G.54). [1] Omit *manoratha* (B.G.) after *adhika*.

grumbling over objects unattained, past, partially enjoyed, lost and the like.

On this point there are two Āryās :

56. Contentment arising from spiritual knowledge, purity, wealth and power, is always to be represented on the stage by an absence of fear, sorrow and sadness.

57. When one enjoys attained objects such as [sweet] sound, touch, taste, form and smell, and is not sorry over their non-attainment one is said to have Contentment.

Shame

Shame (*vrīḍā*) has improper action as its basis. It is caused by Determinants such as humiliation and repentance on account of transgressing words of superiors or disregarding them, nonfulfilment of vows and the like. It is to be represented on the stage by Consequents such as covered face, thinking with downcast face, drawing lines on the ground, touching clothes and rings, and biting, the nails, and the like.

There are two Āryās on this point :

58. When a man, after he has done anything improper, is seen by those who are pure, he becomes repentant and is ashamed.

59. The ashamed man will cover his face, draw lines on the ground, bite the nails and touch clothes and rings.

Inconstancy

Inconstancy (*capalatā*) is caused by Determinants such as love, hatred, malice, impatience, jealousy, opposition and the like. It is to be represented on the stage by Consequents such as harsh words, rebuke, beating, killing, taking prisoner, goading and the like.

There are two Āryās on this point.

56 (B.85, G.55). 57 (B.86-87, G.56).
58 (B.88, G.57). 59 (B 89-90, G.58).

60. When a man does anything like killing or imprisoning any one without any forethought he is said to be inconstant because of his not being definite in his action.

Joy

Joy (*harṣa*) is caused by Determinants such as attainment of the desired object, union with a desired, trusted and beloved person, mental satisfaction, favour of gods, preceptor, king, and husband (or master), receiving [good] food, clothing and money and enjoying them, and the like. It is to be represented on the stage by means of Consequents such as brightness of the face and the eyes, using sweet words, embracing, [1]horripilation, tears, perspiration and the like.

There are two Āryās on this point:

61. Joy is caused to a man when he has attained any object or obtained anything which was unobtainable or has met his beloved one or has his heart's desire fulfilled.

62. It is to be represented on the stage by brightness of the eyes and the face, loving words, embrace, delicate movement of the limbs, and perspiration and the like.

Agitation

Agitation (*āvega*) is caused by Determinants such as portents, wind or rains, [outbreak] of fire, running about of elephants, hearing very good or very bad news, stroke of adversity and the like. In this connexion portents include [a stroke of] lightning and [falling] of meteors or shooting stars, eclipse of the sun and the moon, and appearance of comets. It is to be represented on the stage by looseness of all the limbs, sadness, distraction of the mind, loss of facial colour, surprise and the like. [Agitation] due to violent winds is to be represented by veiling [the face], rubbing the eyes, collecting [the ends] of clothes [worn], hurried going and the like. [Agitation] due to [heavy] rains is to be represented by lumping

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60 (B.91-92, G.59). [1] Omit *pulakita* after *kaṇṭakita* (B.G).

61 (B.93, G.60).

62 (B.94-94, G.61).

together of all the limbs, running, looking for some covered shelter, and the like. [That] due to [an outbreak of] fire is to be represented by eyes troubled with smoke, narrowing down all the limbs, or shaking them, running with wide steps, flight and the like. That due to running about of elephants is to be represented by hurried retreat, unsteady gait, fear, paralysis, tremor, looking back and the like. [That] from hearing something favourable is to be represented by getting up, embracing, giving away clothes and ornaments, weeping, horripilation and the like. That due to hearing anything unpleasant is to be represented by falling down on the ground, lamentation, rolling about [even] on a rough surface, running away, bewailing, weeping and the like. And that due to popular rising (*prakṛti-vyasana*) is to be represented by sudden retreat, taking up weapons and armour, mounting elephants and horses and chariots, striking[1] and the like.

63. Agitation of these eight kinds has hurry as its basis, This is characterised by patience on the part of persons of the superior and the middling types; but agitation of persons of the inferior type is marked by flight.

On this point there are two Āryās :

64. Agitation occurs over an unpleasant report, disregard of instruction, throwing a missile and panic.

65. Agitation due to an unpleasant report has as its Consequents assuming a sad look, and that due to a sudden appearance of enemy is to be represented by clash of weapons.

Stupor

Stupor (*jaḍatā*) is caused by Determinants such as cessation of all activity, hearing of a much desired thing or a [very] harmful thing, sickness and the like. It is to be represented on the stage by Consequents such as not uttering any word, speaking indistinctly, remaining absolutely silent, looking with steadfast gaze, dependence on others and the like.

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[1] *sampraharaṇa* (*pradhāraṇa* B. G.).

63 (B.96, G.62). 64 (B.98, G.63). 65 (B.99-100, G.64).

There is an Āryā on this point :

66. A man is called stupid when due to senselessness he cannot distinguish between good and bad as well as happiness and misery, and remains silent and dependent on others.

Arrogance

Arrogance (*garva*) is caused by Determinants such as kingship, noble birth, personal beauty, youth, learning, power, attainment of wealth and the like. It is to be represented on the stage by Consequents such as contempt[1] [for others], harassing [people], not giving reply [to one's question], not greeting [others], looking to shoulders, roaming [at large], contemptous laughter, harsh words, transgressing [commands of] the superiors, insulting [others] and the like.

There is an Āryā on this point :

67. Arrogance of persons of the inferior type due to learning, youth, beauty, royalty and attainment of wealth is to be represented by movement of the eyes and the limbs.

Despair

Despair (*viṣāda*) is caused by Determinants such as inability to finish the work undertaken, accidental calamity and the like. It is to be represented on the part of persons of the superior and the middling types by Consequents such as looking for allies, thinking about means, loss of energy, absent-mindedness, deep breathing and the like. And on the part of persons of the inferior type it is to be represented by running away, looking down, drying up of the mouth, licking the corner of the mouth, sleep, deep breathing, meditation and the like.

There are two Āryās on this point :

68. Despair arises from nonfulfilment the work begun, being taken at the time of committing theft, and giving offence to the king and the like.

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66 (B.101-102, G.65). [1] Omit *asūyā* before *avajñā*.
67 (B.103-104, G.66). 68 (B.105, G.67).

69. In case of persons of the superior and the middling types this is to be represented by thinking about various means, and in case of persons of the inferior type sleep, deep breathing, and meditation are to represent it.

Impatience

Impatience (*autsukya*) is created by Determinants such as separation from beloved persons, remembering them, sight of a garden and the like. It is to be represented on the stage by Consequents such as sighs, thinking with downcast face, sleep, drowsiness, desire for lying down and the like.

There is an Āryā on this point :

70. Impatience arises from the loss of beloved persons or from remembering them. This is to be represented on the stage by thinking, want of sleep, drowsiness, dullness of the body and desire to lie down and the like.

Sleeping

Sleeping (*nidrā*) is caused by Determinants such as weakness, fatigue, intoxication, indolence, [too much] thinking, too much eating, [soporific] nature and the like. It is to be represented on the stage by Consequents such as heaviness of the face, [1]rolling of the body, rolling of the eyes, yawning, massaging of the body, deep breathing, relaxed body, closing the eyes and the like.

There are two Aryās on this point :

71. Sleep comes to a man through weakness, fatigue, exertion, [too much] thinking, natural tendency [to sleep] and keeping awake throughout the night.

72. It is to be represented on the stage by Consequents such as heaviness of the face, closing the eyes, or their rolling, stupor, yawning, massaging of the body and the like.

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69 (B.106-107, G.68).
70 (B.108-109. G.69). [1] *śarīra-lolana (avalokana B.)*.
71 (B.110, G.70).
72 (B.111-112, G.71).

Epilepsy

Epilepsy (*apasmāra*) is caused by Determinants such as being possessed by a god, a Nāga, a Yakṣa, a Rākṣasa, a Piśāca and the like, and a memory of such beings, eating food left after somebody's partaking of it, staying in a deserted house, non-observation of proper time [in taking food, in sleeping etc.], derangement of humours (*dhātu*)[1] and the like. It is to be represented on the stage by Consequents such as throbbing, trembling, running, falling down, perspiration, foaming in the mouth, hiccough, licking [the lips] with the tongue, and the like.

On this point there are two Āryās :

73. Epilepsy occurs in a person when he is possessed by Bhūtas and Piśācas, when he remembers these beings, [eats] Ucchiṣṭa[1], stays in a deserted house, disregards for proper time [for taking food etc.], and is impure [in body].

74. Falling down suddenly on the ground, trembling, foaming in the mouth, and rising up while senseless, are conditions during Epilepsy.

Dreaming

Dreaming (*supta*) is caused by Determinants such as interruption of sleep, enjoying objects of senses, infatuation [of any kind], spreading the bed on the ground, dragging the bed over the ground and the like. The dreaming which occurs in sleep is to be represented by Consequents such as deep breathing, dullness of the body, closing the eyes, stupefaction of all the senses, dreams and the like.

There are two Āryās on this point :

75. Dreaming occurs due to interruption of sleep, enjoying objects of senses and infatuation [of any kind]. It is to be

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[1] They are three in number please viz. wind *(vāyu)*, bile *(pitta)* and phlegm *(kapha)*.

73 (B.113, G.72).[1] That which is left over in one's plate after he has finished his meal.

74 (B.114-115, G.73). 75 (B.116, G.omit).

represented on the stage by closing the eyes, deep breathing, dreaming dreams and talking while asleep.

76. Dreaming is to be represented on the stage by deep breathing, imperfectly closing eyes, stupefaction of all senses and absence of all activity.

Awakening

Awakening (*vibodha*) is the break of sleep, and it is caused by Determinants such as digestion of food, bad dreams, loud sound, sensitive touch and the like. It is to be represented on the stage by Consequents such as yawning, rubbing the eyes leaving, the bed, and the like.

There is an Āryā on this point :

77. Awakening is caused by digestion of food, [loud] sound, [sensesitive] touch and the like. It is to be represented on the stage by yawning, rubbing the face and the eyes, and the like.

Indignation

Indignation (*amarṣa*) is caused to persons abused or insulted by those having superior learning, wealth or power. It is to be represented on the stage by Consequents such as shaking the head, perspiration, thinking and reflecting with a downcast face, determination, looking for ways and means and allies, and the like.

There are two Ślokas on this point :

78. Indignation grows in energetic men who have been abused or insulted in an assembly by those having superior learning and wealth.

79. It is to be represented on the stage by energy, determination, reflection with a downcast face, shaking the head, pers piration and the like.

Dissimulation

Dissimulation (*avahitthā*) is the concealment of appearance. It is caused by Determinants such as shame, fear, defeat, respect,

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76 (B.117-118, G.74). 77 B.119-120, G.75).
78 (B.121, G.76). 79 (B.122-123, G.77).

deceit and the like. It is to be represented on the stage by Consequents such as speaking like another person, looking downwards, break in the speech, feigned patience and the like.

There is a Śloka on this point :

80. Dissimulation is due to boldness, deceit, fear and the like. It is to be represented by carelessness about an action, and not speaking much in reply or in addressing [others].

Cruelty

Cruelty (*ugratā*) is caused by Determinants such as arrest of robbers, offence to kings, offending words and the like. It is to be represented on the stage by Consequents like killing, imprisoning, beating, rebuking and the like.

There is an Āryā on this point :

81. Cruelty occurs when a robber is arrested or the king is given affence. It is to be represented on the stage by Consequents such as killing, imprisoning, beating, rebuking and the like.

Assurance

Assurance (*mati*) is caused by Determinants such as thinking about the meaning of many Śāstras and considering the pros and cons of things. It is to be represented on the stage by Consequents such as instructing pupils, ascertainment of [any] meaning, removal of doubt and the like.

There is a Ślokā on this point :

82. Assurance comes to men when they are well-versed in the meaning of many Śāstras. It is to be represented on the stage by Consequents such as instructing pupils and explaining the meaning [of Śāstras].

Sickness

Sickness (*vyādhi*) owes it origin to [an attack of three humours such as] wind (*vāta*), biles (*pitta*) and phlegm (*kapha*).

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80 (B.124-125, G.78). 81 (B.126-127, G.79).
82 (B.128-129, G.80).

Fever and similar other illnesses are special varieties of it. Fever is of two kinds, viz. that with a feeling of cold (*śita*) and that with a feeling of heat (*dāha*). Fever with a feeling of cold should be represented by Consequents such as shivering, tremor of the entire body, bending [the body], shaking of the jaws, narrowing down the nasal passage, dryness of the mouth, horripilation, lamentation and the like. And that with a feeling of heat, is to be represented by throwing out clothes, the hands and the feet, desire [to roll on] the ground, [use of] unguent, desire for coolness, lamentation, crying and the like. The other types of sicknesses are to be represented on the stage by Consequents such as narrowing down the mouth dullness of the body, [deep] breathing, making [peculiar] sounds, crying, tremor and the like.

There is a Śloka on this point :

83. Sickness in general should be represented on the stage by looseness of the limbs, throwing out the limbs and narrowing down the mouth due to illness.

Insanity

Insanity (*unmāda*) is caused by Determinants such as death of beloved persons, loss of wealth, accidental hurt, derangement of [the three humours]: wind (*vāta*), biles (*pitta*), phelgm (*śleṣman*), and the like. It is to be represented on the stage by laughing, weeping, crying, talking, lying down, sitting, running, dancing, singing, and reciting [something] without any reason, smearing [the body] with ashes and dust, taking grass, Nirmālya[1], soiled cloth, rags, potsherd, earthen tray as decoration [of the body], many other senseless acts, and imitation of others.

There are two Āryās on this point :

84. Insanity occurs owing to death of beloved persons, loss af wealth, accidental hurt, wind (*vāta*), biles (*pitta*), phlegm (*kapha*) derangement of the mind in various ways.

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83 (B.130-131, G.81. [1] Remains of a flower-offering to a deity, which is supposed to purify a person who takes it with reverence.

84 (B.132, G.82).

85. Insanity ie to be represented by laughing, weeping, sitting, running and crying without any reason[1] and [other] senseless acts.

Death

Death (*maraṇa*) comes through sickness as well as accidental injury. Of these two kinds of death, that from sickness is caused by Determinants such as a malady of the intestine and the liver, colic pain, disturbance of humours, tumours, boils, fever, cholera, and the like. And that due to accidental injury is caused by weapons, snake-bite, taking poison, [attack of] ferocious animals, injury due to falling down from elephant, horse, charriot and other vehicles. I shall now speak of the different methods of their representation on the stage. Death from sickness is to be represented on the stage by Consequents such as looseness of the body, motionlessness of the limbs, closed eyes, hiccough, deep breathing, looking for family members, speaking indistinct words and the like.

There is a Śloka on this point :

86. Death due to sickness is to be represented on the stage by one mark viz. loose body and inactive sense organs.

But death due to accidental injury is to be represented on the stage in different ways : *e.g.* [death due to] wound by weapons is to be represented by Consequents such as suddenly falling down on the ground and the like. In case of snake-bite or taking poison [there is gradual] development of its symptoms which are eight in number, viz. thinness (of the body), tremor, burning sensation, hiccough, foam from the mouth breaking of the neck, paralysis and death.

85 (B.133-134, G.83). [1] Earlier writers on the Hindu drama wrongly believed that NŚ. excluded scenes of death from the stage. (See Keith, Skt. Drama, pp. 222 ; also M. Ghosh. "A so-called convention of the Hindu Drama", IHQ., IX. 1933, pp. 981 ff.). Windish thought that Śūdraka in his (Act. VIII) violated a rule in showing the murder of Vasantasenā by Śakāra (Der griechische Einfluss in indische Drama, Berlin, 1882. p. 43).

86 (B.135-136, G.84).

There are two traditional Ślokas on this point :

87-88. The first symptom of the development [of the effect of poison] is thinness of the body, the second tremor, the third a burning sensation, the fourth hiccough, the fifth foaming in the mouth, the sixth breaking of the neck, the seventh paralysis and and the eighth death.

There are besides two Āryās on this point :

89. Death due to [an attack of] ferocious animals, elephant, horse, or falling from chariots and mounts, wound by weapons should be represented by absence of any further movement of the body.

90. Thus death occurs under various conditions. It should be represented by proper words and gestures.

Fright

Fright (*trāsa*) is caused by Determinants such as flash of lightning a meteor, thunder, earthquake, clouds, crying or howling of big animals and the like. It is to be represented on the stage by Consequents such as, shaking of narrow limbs, tremor [of the body], paralysis, horripilation, speaking with a choked voice, talking irrelevantly, and the like.

There is a Śloka on this point :

91. Fright is caused by a very terrible sound and the like. It should be represented on the stage by looseness of limbs and half-shut eyes.

Deliberation

Deliberation (*vitarka*) is caused by Determinants such as doubt, cogiation, perplexity and the like. It is to be represented on the stage by Consequents such as various discussions, settling the definition, concealment of the counsel and the like,

There is a Śloka on this point :

92. Deliberation which arises from discussions and which has doubt as its basis is to be represented on the stage by movement of the head, the eyebrows and the eyelashes.

87-88 (B.137-138, G.85-86). 89 (B.139, G.87).
90 (B.140-141, G.88). 91 (B.142-143, G.89). 92 (B.144-145, G.90).

These are the thirtythree Transitory States; they are to be produced in a play by men and women of the superior, middling and the inferior types in conformity with [proper] place, time and occasion.

93. These thirtythree are known as the Transitory States, I shall now explain in detail the Temperamental States,

The Temperamental States

Now it may be questioned,

"Are these States (*bhāva*) called Temperamental because other States (Determinants, Consequents and Transitory States) are said to be without the Temperament ?" [In answer] it is said that the Temperament in this connexion is [something] originating in mind. It is caused by the concentrated mind. The Temperament is accomplished by concentration of the mind. Its nature [which includes] paralysis, perspiration, horripilation, tears, loss of colour and the like, cannot be mimicked by an absent-minded man. Hence the Temperament is desired in a play for the purpose of imitating human nature. If the question is, 'Is there any reason in support of this view ?' then it may be said that in theatrical practice, situations of happiness as well as misery should so purely accord with the Temperament behind them that they may appear to be realistic (*yathāsvarūpa*). How can sorrow which has weeping as its basis be represented on the stage by any one who is not sorry ? And how can happiness which has joy as its basis be represented on the tage by any one who is not happy ? Hence the Temperament (*sattva*) being desired (in acting) in connexion with certain States the latter are called Temperamental. The explanation of the Temperament is this, that tears and horripilation should respectively be shown by persons who are not [actually] sorry or happy.

94. The eight Temperamental States are as follows: Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, Change of Colour, Weeping and Fainting.

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93 (B.146-147, G.90).

94 (B.148, G.92). [1] above VI 22 note 1.

Among these,

Perspiration

95. Perspiration (*sveda*) occurs as the result of anger, fear, joy, shame, sorrow, toil, sickness, heat, exercise, fatigue, summer and massage.

Paralysis and Trembling

96. Paralysis (*stambha*) occurs as being due to joy, fear, sickness, surprise, sadness, intoxication and anger, and Trembling (*kampa=vepathu*) due to cold, fear, joy, anger, touch [of the beloved] and old age.

Weeping

97. Weeping (*asra*) occurs as being due to joy, indignation, smoke, collyrium, yawning, fear, sorrow, looking with a steadfast gaze, cold and sickness.

Change of Colour and Horripilation

98. Change of Colour (*vaivarṇya*) occurs as being due to cold, anger, fear, toil, sickness, fatigue and heat, and Horripilation (*romāñca*) due to touch, fear, cold joy, anger and sickness.

Change of Voice and Fainting

99. Change of Voice (*svara-sāda*) occurs as being due to fear, joy, anger, fever, sickness and intoxication, and Fainting (*pralaya*) due to too much toil, swoon, intoxication. sleep, injury, astonishment and the like.

Representation of the Temperamental States

100. These are to be known by the wise as the eight Temperamental States, I shall speak afterwards about actions which will represent these States.

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95 (B.149, G.93). 96 (150, G.94).
97 (B.151, B.95). 98 (B.152, G.96).
99 (B.153, G.97). 100 (B.159, G.98).

101. Paralysis should be represented on the stage by being inactive, motionless, smileless, like an inert object, senseless, and stiff-bodied.

102. Perspiration should be represented on the stage by taking up a fan, wiping off sweat as well as looking for breeze.

103. Horripilation should be represented on the stage by repeated thrills, hairs standing on the end, and touching the body.

104. Change of Voice should be represented by broken and choking voice, and Trembling by quivering, throbbing and shivering.

105. Change of Colour should be represented by alteration of colour of the face by putting pressure on the artery, and this is dependant on the limbs.

106 Weeping should be represented on the stage by rubbing the eyes and shedding tears, and Loss of Consciousness by falling on the ground.

Application of the States to the different Sentiments

107. These are the fortynine States (*bhāva*) of the three kinds mentioned by me. Now you ought to hear of the different Sentiments to which they are applicable.

108. All the (fortynine) States except indolence, cruelty and disgust are applicable to the Erotic Sentiment (lit. raise the Erotic Sentiment by their own name).

109. Weakness, apprehension, envy, weariness, inconstancy, dreaming, sleeping dissimulation are the States applicable to the Comic Sentiment.

110. Discouragement,, anxiety, depression, weakness, weeping, stupor and death are the States applicable to the Pathetic Sentiment.

101 (B.155, G.100). 102 (B.156, G.99).
103 (B.157, G.102). 104 (B.158, G.101).
105 (B.159, G.103-104a) 106 (cf. B.160-161, G.105).
107 (B.162, G.106). 108 (B.169, G.107).
109 (B.171, G.108). 110 (B.172, G.109).

111. Arrogance, envy, energy, agitation, intoxication, anger, inconstancy and cruelty are the States applicable to the Furious Sentiment.

112-113. Presence of mind, energy, agitation, joy, assurance, cruelty, indignation, intoxication, horripilation, change of voice, anger, envy, contentment, arrogance and deliberation are the States applicable to the Heroic Sentiment.

114. Perspiration. trembling, horripilation, choking voice, fear, death, change of colour are the States applicable to the Terrible Sentiment.

115. Epilepsy, insanity, despair, intoxication, death, sickness and fear are the States applicable to the Odoius Sentiment.

116. Paralysis, perspiration, loss of consciousness, horripilation, astonishment, agitation, stupper, joy and fainting are the States applicable to the Marvellous Sentlment.

117. These[1] Temperamental States which depends on the various kinds of Histrionic Representation are included into all the Sentiments by experts in the production of plays.

118-119. No play in its production can have one Sentiment only. If in an assemblage of the many[1] States, Sentiments, Styles (*vṛtti*) and Local Usages (*pravṛtti*) [in the production of a play], any one item has varied representation it should be considered the Dominant Sentiment and the rest the Transitory ones[2].

120. That which stands on the principal theme [of the play] and is combined with Determinants, Consequents and Transitory States is the Dominant Sentiment.

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111 (B.173, G.113). 112-113 (B.174-175, G.110-111).

114 (B.176, G.114). 115 (B.177, G.115). 116 (B.178, G.115).

117 (B.179, G.116). [1] *ye tvete* (*cānye*. B).
[2] *nānābhinayasaṃśritaḥ* B.

118-119 (B.180-181, G.117-118). [1] *bahūnām* (*sarveṣām* G.). *samavetānām*.

[2] After this B. reads one additional couplet.

120 (B.183, G.119).

121. [1]This Dominant Sentiment should be represented with an exuberence of the Temperament, but the Transitory States by mere gestures and postures (lit. form), for they are to support the Dominant Sentiment [and as such should not excel[2] it].

122. [An equally full representation of] a variety [of Sentiments] does not please [the spectators], and such a variety is rare in practical life (lit. amongst people). But a mixture of different Sentiments will however, bring pleasure [to the spectators] when such is carefully represented.

123. In [the production of] a play the Dominant, the Temperamental and the Transitory States which are supporters of the Sentiments and which are accomplished through many objects and ideas, should be assigned to male[1] characters[2].

124. The Sentiments and the States in plays are thus to be created. One who knows this well will attain the best Success [in the production of a play].

Here ends Chapter VII of Bharata's Nāṭyaśāstra which treats of the Representation of the States.

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121 (B.184, G.120). [1] A disregard of this principle is liable to cause undue prominence to a minor character in a play and thereby to frustrate the principal object of the playwright.

[2] After this B. reads some additional couplets (B.185-189a) which include a variants of 122 a (B.189a) and 122b (B.186b) and a repetition of 118a (B.186a) and 1186 (B.187a).

122 (B.184 foot-note, 9, G.121).

123 (B.189b-190a, G.122). [1] *puṃsānukīrṇāḥ (puṣpāvakīrṇāḥ* B.G.).

[2] An analysis of the plays of the best kind, known to us seems to explain this rule. For in almost all of them superior roles are assigned to men who can better be made the vehicle of different and complex psychological states.

124 (B.190bc, G.123).

CHAPTER EIGHT

THE GESTURES OF MINOR LIMBS

The sages question.

1-2. Through your kindness we have heard in due order everything relating to the origin of the States (*bhāva*)[1] and Sentiments (*rasa*)[2]. We shall now like to know also what the experts say about the different kinds of Histrionic Representation, their meanings and different subdivisions.

3. O the blessed one, you are also to tell us accurately what kinds of Histrionic Representation are to be applied to which [places or occasions] by persons aiming at the Success.

Bharata answers.

4. On these words of the sages, Bharata spoke thus relating to the four kinds of Histrionic Representation.

5. "O sages, I shall now speak to you in detail so that the Histrionic Representation becomes properly explained to you.

[1]We shall speak of [the fact that] the *abhinaya* (Histrionic Representation) is of four kinds. The question is, "Why is it called the *abhinaya* ?" It is said in reply to this that the *abhinaya* is derived from the prefix *abhi*, and the verbal root *nī* meaning 'to cause to get' (to attain), and the sufix *ac* attached to these two. Hence a [full] answer to this should be made after a consideration of the root and its meaning.

There is a Śloka on this point :

6. As the root *nī* preceded by *abhi* means 'carrying the performances (*prayoga*) of a play [to the point of direct] ascertainment

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1-2 (B.G. *same*). [1] See NŚ. VIII. [2] See NŚ. VI.

3 (B.G. *same*). 4 (B.G. *same*).

5 (B.5-6, G.5). [1] This portion till the beginning of 6 is originally in prose. 6 (B.7, G.6).

of its meaning,' so [the word made out of them] becomes *abhinaya* (carrying towards).

The meaning of *abhinaya*

7. *Abhinaya* is so called because in the performonce [of a play] it together with the Śākha[1], the Aṅga[2] and the Upāṅga[3] explains the meaning of different [things].

The four kinds of *abhinaya*

8. O Brahmins, the Histrionic Representation of a play takes place in four ways, and on this (Representation) the plays of different types rest.

9. O Brahmins, this Histrionic Representation is known to be fourfold : Gestures[1] (*āṅgika*), Words (*vācika*) Dresses and Make-up (*āhārya*) and the Temperament (*sāttvika*).

The Gesture : its three varieties

10. Of these, the Temperament has been described before, along with the States ; now listen first of all about the Gestures (*āṅgika*).

11. The Gesture is of three kinds, viz. that of the limbs (*śārīra*), that of the face (*mukhaja*) and that related to [different], movements of the entire body (*ceṣṭākṛta*) including the Śākhā, the Aṅga and the Upāṅga.

12. Dramatic performance in its entirety relates to the six limbs including the major and the minor ones such as head, hands, lips, breast, sides and feet.

13. The six major limbs (*aṅga*) are head, hands, breast, sides, waist and feet, and the (six) minor limbs (*upāṅga*) are eyes, eyebrows, nose, lower lip and chin.

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7 (B.8, G.7). [1] See 15 below. [2] See 13 below. [3] See 13 below.

8 (B.9, G.8).

9 (B.10, G.9). [1] More properly 'gestures and postures.'

10 (B.11, G.10). 11 (B.12, G.11). 12 (B.13, G.12).

13 (B.14, G. 13).

14. Producers of plays should reckon the Śākhā, dance (*nṛtta*) and the Aṅkura as the three aspects of the Histrionic Representation (*abhinaya*).

15. The gestures (*āṅgika*) are called the Śākhā; [1] pantomiming through them is the Aṅkura[2] and that which is based on the Karaṇas[3] and consists of the Aṅgahāras[4] is called dance (*nṛtta*).

16. O Brahmins, listen first of all about the different gestures of the head, which are included in the facial gestures and which support many Sentiments (*rasa*) and States (*bhāva*).

Gestures of the head and their uses

17-18. The gesture of the head is of thirteen[1] kinds, viz. Ākamptita, Kampita, Dhuta, Vidhuta, Parivāhita, Udvāhita, Avadhuta, Añcita, Nihañcita, Parāvṛtta, Utkṣipta, Adhogata, and Lolita.

19. Ākampita: Moving the head slowly up and down is called the Ākampita.

Kampita: When the movements in the Ākampita head are quick and copious the same is called Kampita[1].

20. (Uses): The Ākampita head is to be applied in giving a hint, teaching, questioning, addressing in an ordinary way (lit. naturally), and giving an order[1].

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14 (B.15, G.14).

15 (B.16, G.15). [1] Śārṅgadeva defines the *śākhā* and *aṅkura* as follows :— यत्र शाखेति विख्याता विचित्रा करवर्त्तना । अङ्कुरो भूतोवाक्यार्थमुपजीव्य प्रवर्त्तिता । वर्त्तना सा भवेत् सूची भाविवाक्योपजीवनात् । SR. VII. 37-38).
From this we learn that the *śākhā* means the flourish of the gesticulating hand (*kara-vartanā*) preceding one's speech whereas the *aṅkura* means such a flourish following it. [2] See NŚ. IV. 299 ff.
[3] See NŚ. IV. 170 ff. [4] See NŚ. IV. 170 ff.

16 (B.17, G.16).

17-18 (B.18-19, G.17-18). [1] The AD. has nine gestures of the head. See ed. M. Ghosh, 49-65, and A.K. Coomaraswamy, MG. pp. 36-38.

19 (B.20, G.19).

20 (B.21, G.20). [1] B. reads one additional couplet after this.

21. The Kampita head is applicable (lit. desired) in anger, argument, understanding, asserting, threatening, sickness and intolerance.

22. Dhuta and Vidhuta : A slow movement of the head is called the Dhuta, and when this movement is quick, it is called the Vidhuta.

23. (Uses) : The Dhuta head is applicable in unwillingness, sadness, astonishment, confidence, looking sideways, emptiness and forbidding.

24. The Vidhuta head is to be applied in an attack of cold, terror, panic, fever and the first stage of drinking.

25. Parivāhita and Udvāhita : When the head is alternately turned to the two sides it is called Parivāhita, and when it is once turned upwards it is known as Udvāhita :

26. (Uses) : The Parivāhita head is applicable in demonstration, surprise, joy, remembering, intolerance, cogitation, concealment and [amorous] sporting.

27. The Udvāhita[1] head is to be applied in pride, showing height, looking high up, self-esteem and the like.

28. Avadhuta : When the head is once turned down it is called Avadhuta. (Uses) : It is to be applied in [communicating] a message, invoking [a deity], conversation and beckoning [one to come near].

29. Añcita : When the neck is slightly bent on one side the Añcita head is the result. (Uses) : It is applicable in sickness, swoon, intoxication, anxiety and sorrow.

30-31. Nihañcita : When two shoulders are raised up with

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21 (B.22, G.21). 22 (B 24, G.22).

23 (B.25, G.23). 24 (B.26, G.24).

25 (B.27, G.25). [1] G. reads one additional hemistich between 25a and 25b, and names the head movement as *ādhūta*.

26 (B.28, G.26).

27 (B.29, G.27). [1] B. reads the name as *ādhūta*.

28 (B.30, G.28). 29 (B.31, G.29).

30-31 (B.32-33, G.30-31).

the neck bent on one side the Nihañcita head is produced. (Uses): It is to be used by women in pride, Amorousness (*vilāsa*)[1], Light-heartedness (*lalita*)[2] Affected Indifference, (*bibboka*)[3], Hysterical Mood, (*kilakiñcita*)[4], Silent Expression of Affection (*moṭṭāyita*)[5], Pretended anger, (*kuṭṭamita*)[6], Paralysis and Jealous anger (*mānā*).

32. Parāvṛtta: When the face is turned round, the Parāvṛtta head is the result. (Uses): It is to be used in turning away the face and looking back and the like.

33. Utkṣipta: When the face is [slightly] raised the Utkṣipta head is the result. (Uses): It is used in lofty objects and application of divine weapons.

34. Adhogata: The head with the face looking downwards is called Adhogata. (Uses): It is used in shame, bowing [in salutation] and sorrow.

35. Parilolita: When the head is moving on all sides, it is called Parilolita. (Uses): It is used in fainting, sickness, power of intoxication being possessed by an evil spirit, drowsiness and the like[1].

36. Besides these there are many other gestures of the head, which are based on popular acting. These are to be used according to the popular practice (lit. nature).

37. I have spoken about the thirteen gestures of the head. Now I shall discuss the characteristics of the Glances.

The thirtysix Glances

38. The Glances expressing the Sentiments[1] are Kāntā, Bhayānakā, Hāsyā, Karuṇā, Adbhutā, Raudrī, Vīrā, and Bībhatsā.

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[1] See NŚ. XXIV. 15.
[2] See *ibid* 22. [3] See *ibid* 21. [4] See *ibid* 18.
[5] See *ibid* 19. [6] See *ibid* 20.

32 (B.34, G.32). 33 (B 35, G.33). 34 (B.36, G.34).

35 (B.37, G.35). [1] B. reads after this an additional couplet.

36 (B.39, G.36). 37 (B.40, G.37).

38 (B.41, G.38). The AD. too has only eight glances, see ed. M. Ghosh, 66-78, and A. K. Coomaraswamy, MG. p. 40. But curiously enough the names of the eight glances in the AD, even if referred by

39. The Glances to be used in the Dominant States are Snigdhā, Hṛṣṭā, Dīnā, Kruddhā, Dṛptā, Bhayānvitā, Jugupsitā and Vismitā.

40-42. The Glances to be used in the Transitory States such as Śūnyā, Malinā, Śrāntā, Lajjānvitā, Glānā, Śaṅkitā, Viṣaṇṇā, Muktā, Kuñcitā, Abhitaptā, Jihmā, Lalitā Vitarkitā, Ardhamukulā, Vibhrāntā, Viplutā, Ākekara, Vikośā, Trastā and Madirā, make up their number thirtysix[1].

The Glances to express the Sentiments

43. I shall now explain the characteristics of these Glances in connexion with the various Sentiments and the States, and shall describe their functions.

44. Kāntā : When with a feeling of love a person contracts his eyebrows and castes a sidelong look, he is said to have a Kāntā (pleasing) Glance which has its origin in joy and pleasure. It is used in the Erotic Sentiment.

45. Bhayānakā : The Glance in which the eyelids are drawn up and fixed, and the eyeballs are gleaming and turning up is called Bhayānakā (terrible). It indicates a great fear and is used in the Terrible Sentiment.

46. Hāsyā : In the Hāsyā (smiling) Glance the two eyelids are by turns contracted, and they open with the eyeballs moving and slightly visible ; it should be used in representing jugglary.

47. Karuṇā : The Glance in which the upper eyelid has descended, the eyeball is at rest due to mental agony, and the gaze is fixed at the tip of the nose, and there is tear, is called Karuṇā (pathetic).

Coomaraswamy's text to the Bharataśāstra, does not occur in the NŚ. which has no less than thirtysix glances. Besides the eight glances Coomaraswamy's text records (*loc. cit*) fortyfour glances which include those mentioned in the NŚ. 39 (B.42, G.39).

40-42 (B.43-45, G.43-42). [1] See note 1 to 38 above.
43 (B.46, G.43). 44 (B.47 G.44).
45-46 (B.48-49a, G.45-46a). 47 (B.49, G.46b).

48. Adbhutā: The Glance in which eyelashes are slightly curved at the end, eyeballs are raised in wonder, and the eyes are charmingly windened till the end, is called the Adbhutā (of wonder).

49. Raudrī: The pitiless Glance in which the eyeballs are rough, red, raised, and the eyelids are still and the eyebrows knitted, is called Raudrī (cruel), and it is used in the Furious Sentiment.

50. Vīrā: The Glance which is bright, fully open, agitated, serious, and in which eyeballs are at the centre of the eye (lit. level) is called Vīrā (heroic), and it is used in the Heroic Sentiment.

51. Bībhatsā: The Glance in which the corners of the eyes are nearly covered by eyelids, the eyeballs are disturbed in disgust and the eyelashes are still and close to each other, is called Bībhatsā (odious).

The Glances to express the Dominant States

52. The Glances defined here are known to occur in relation to the Sentiments. I shall now explain the Glances relating to the Dominant States.

53. Snigdhā: The Glance which is not much widened (lit. medium widened), is sweet, and in which eyeballs are still, and there are tears of joy, is called Snigdhā (loving); it is used in love (lit. grows out of love).

54. Hṛṣṭā: The Glance which is moving, slightly bent and in which eyeballs are not wholly visible (lit. entering), and there is winking, is called Hṛṣṭā (joyful); it is used in laughter.

55. Dīnā: The Glance in which the lower eyelid is slightly fallen, eyeballs are slightly swollen, and which is moving very slowly, is called Dīnā (pitiable); it is used in sorrow.

48 (B.51, G.48). 49 (B.52, G.49).
50 (B.53, G.50).
51 (B.54, G.51). [1] B.G. add after this one couplet defining the *śāntarasa*.
52 (B.56, G.53). 53 (B.57, G.54). 54 (p.9, B.55, G.55).
55 (p.9, B.56, G.56).

56. Kruddhā : The rough Glance in which eyelids are motionless and drawn up, eyeballs are immobile and turned up, and the eyebrows are knitted, is called Kruddhā (angry) ; it is used in anger.

57. Dṛptā: The steady and widely opened Glance in which eyeballs are motionless, and which shows forth (lit. emits) prowess is called Dṛptā (haughty) ; it is used in energy (lit. grows out of energy).

58. Bhayānvitā : The Glance in which the eyes are widely opened, the eyeballs are mobile in fear and are away from the centre [of the eye], is called Bhayānvitā (awe-stricken) ; it is used in fear.

59. Jugupsitā : The Glance in which eyelids are contracted but not joined together, and the eyeballs are covered and are turning away from the object coming in view (lit. the place in view) is called Jugupsitā (disgusting) ; it is used in disgust.

60. Vismitā : The level Glance which is fully blown and in which eyeballs are throughly turned up and the two eyelids are motionless, is called Vismitā (astonished) ; it is used in astonishment.

The Glances to express the Transitory States

61. These are the Glances relating to the Dominant States, that I have just defined. I shall now explain the characteristics of the Glances in the Transitory States.

62. Śunyā : The Glance which is weak and motionless and in which the eyeballs and the eyelids are in ordinary position (lit. level), and which turns to the space and is not attentive to external objects is called Śunyā (vacant).

63. Malinā : The Glance in which ends of the eyelashes are not shaking and ends of the eyes are pale, and which is characterised very much by half-shut eyelids, is called Malinā (pale).

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56 (p.9, B.57, G.57). 57 (p.9. B.58, G.58). 58 (B.59, G.59).
59 (B 60, G.60). 60 (B.61, G.61). 61 (B.62, G.62).
62 (B.63, G.63). 63 (B.64, G.64).

64. Śrāntā : The resting Glance in which eyelids have been let down due to fatigue, corners of the eyes are narrowed, and the eyeballs are fallen, is called Śrāntā (tired).

65. Lajjānvitā : The Glance in which ends of the eyelashes are slightly bent, the upper eyelid is descending in shyness, the eyeballs are lowered due to shame, is called Lajjānvitā (bashful).

66. Glānā : The languid Glance in which the eyebrows and the eyelashes are slowly moving and eyeballs are covered [under the eyelids] due to fatigue, is called Glānā (lazy).

67. Śaṅkitā : The concealed Glance which is once moved, and once at rest, slightly raised, obliquely open and in which the eyeballs are timid, is Śaṅkitā (apprehensive).

68. Viṣaṇṇā : The bewildered Glance in which eyelids are drawn wide apart in dejection, and there is no winking and the eyeballs are slightly motionless, is called Viṣaṇṇā (dejected).

69. Mukulā : The Glance in which eyelashes are slightly trembling, the upper eyelids are of the Mukula type and the eyeballs are opened in happiness, is called Mukulā.

70. Kuñcitā : The Glance in which ends of eyelashes are bent due to the eyelids being contracted and the eyeballs are also contracted, is called Kuñcita (contracted).

71. Abhitaptā : The Glance in which the eyeballs are slowly moving due to the movement of the eyelids, and which indicates much distress and pain, is called Abhitaptā (distressed).

72 Jihmā : The Glance in which the eyelids are hanging down and slightly contracted and the eyeballs are concealed, and which casts itself obliquely and slyly is called Jihmā (crooked).

73. Lalitā : The Glance which is sweet, and contracted at the end [of the eye] and which is smiling and has movement of the eyebrows, and shows signs of love is called Lalitā (amorous).

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64 (B.65, G.65). 65 (B.66, G.66). 66 (B.67, G.67).
67 (B.68, G.68). 68 (B.69, G.69). 69 (B.70, G.70).
70 (B.71, G.71). 71 (B.72, G.72).
72 (B.73, G.73). 73 (B.74, G.74).

74. Vitarkita : The Glance in which the eyelids are turned up for guessing, the eyeballs are full blown and moving downwards is called the Vitarkita (conjecturing).

75. Ardhamukulā : The Glance in which owing to joy the eyelids are of the Ardhamukula type, the eyeballs are half-blown and slightly mobile is called Ardhamukulā.

76. Vibhrāntā : The Glance in which the eyeballs are moving and so are the eyelids, and the middle [of the eye] is wide open and full-blown, is called Vibhrāntā (confused)[1].

77. Viplutā : The Glance in which the eyelids [first] tremble and then become motionless and the eyeballs are [again] disturbed, is called Viplutā (disturbed).

78. Ākekarā : The Glance in which the eyelids and the corner of the eyes are slightly contracted and joined together and is half-winking, and the eyeballs are repeatedly turning up, is called Ākekarā (half-shut).

79. Vikośā : The joyful Glance in which the two eyelids are wide open and there is no winking and the eyeballs are not immobile, is called Vikośā (full-blown).

80. Trastā : The Glance in which the eyelids are drawn up in fear, the eyeballs are trembling and the middle of the eye is full-blown due to panic, is called Trastā (frightened).

81. Madirā : The Glance in which the middle of the eye is rolling, the ends of the eyes are thin, the eyes are bent, and the corners of the eyes are fully widened, is called Madirā (intoxicated). It is to be used in representing light intoxication.

82. In medium intoxication this Glance should have its eyelids slightly contracted, the eyeballs and and the eyelashes slightly mobile.

83. In excessive (lit. the worst) intoxication the Glance

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74 (B.75, G.75). 75 (B.76, G.76)
76 (B.77, G.77). [1] B.G. read 76b. differently.
77 (B.78, G.78). 78 (B.79, G.79). 79 (B.80, G.80).
80 (B.81, G.81). 81 (B.82, G.82). 82 (B.83, G.83).
83 (B.84, G.84).

should have [either too] much winking or no winking at all, and the eyeballs in it should be slightly visible, and it (the look) should be turned downwards.

84. These are the thirtysix Glances due to the Sentiments and the Dominant States described by me. Now listen about their uses.

Uses of the Glances expressing the Transitory States

85. The Glances due to the Sentiments are to be used in representing them, while Glances due to the Dominant (States) should be used in expressing these. Now listen about the uses of the Glances due to the Transitory States in representing these (States),

86-93. Śunyā (vacant)—in anxiety and paralysis (motionlessness).

Malinā (pale)—in discouragement, change of colour.

Śrāntā (tired)—in weariness and depression.

Lajjānvita—(bashful)[1]—in shame.

Glānā (lazy)—in epilepsy, sickness and weakness.

Śaṅkitā (apprehensive)—in apprehension.

Viṣaṇṇā (dejected)—in depair.

Mukulā—in sleeping, dreaming and happiness.

Kuñcita (contracted)—in envy, undesirable object, objects visible with difficulty and pain in the eye.

Abhitaptā (distressed)—in discouragement, accidental hurt and distress.

Jihmā (crooked)—in envy, stupor and indolence. Lalitā (amorous)—in contentment and joy.

Vitarkitā (conjecturing)—in recollection and deliberation.

Ardhamukulā—in joy due to an experience of [sweet] smell or touch.

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84 (B.85, G.84). [1] We adopt G's reading.

85 (B.86, G.85).

86-93 (B.87-94, G.87-94). [2] *lajjitā* (*lalitā*, B.).

Vibhrānta (confused)—in agitation, hurry and confusion.

Vipluta (disturbed)—inconstancy, insanity, affliction of misery and death.

Ākekarā (half-shut)—in looking to a distant [object], separation and consecration by sprinkling (*prokṣita*)[1].

Vikośā (full-blown)—in awakening, arrogance, indignation cruelty and assurance.

Trastā (frightened)—in fright.

Madirā (intoxicated)—in intoxication.

94-95. Here I have finished the proper discription of the thirtysix Glances; now listen about the [additional] Glances, and gestures of the eyeballs, the eyelids and the eyebrows due to the Sentiments and the States.

The eyeballs

95-96. Eyeballs have gestures of nine kinds: Bhramaṇa (moving round), Valana (turning), Pāta=Pātana (relaxing), Calana, (trembling), Sampraveśana, (drawing inside), Vivartana, (turning sideways), Samudvṛtta (raising up), Niṣkrama (going out) and Prākṛta (natural).

96-98. Bhramaṇa (moving round)—turning round the eyeballs at random.

Valana (turning)—moving (the eyeballs) obliquely.

Pātana=Pāta (relaxing)—the relaxation (of the eyeballs.)

Calana (trembling)—the tremor (of the eyeballs.)

Sampraveśana=Praveśa (drawing inside)—drawing (the eyeballs) in.

Vivartana (turning)—turning the eyeballs sideways in a sidelong glance (*kaṭākṣa*).

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[1] B. G. read *prekṣiteṣu.*

94-95 (B.95, G.95).

95-96 (B.96b-97a, G.96). [1] B.G. read one additional couplet after this.

96-98 (B.98b-100a, G.98-100a).

Samudvṛtta (raising up)—the raising up of the eyeballs.

Niṣkramaṇa (going out)—going out [as it were of the eyeballs.]

Prākṛta (natural))—eyeballs in the natural (glance.)

Uses of the eyeballs

99-101. Now listen about their uses in [different] Sentiments and States.

Bhramaṇa (moving round), Valana (turning) and Samudvṛtta (raising of eyeballs)—in the Heroic and the Furious Sentiments.

Niṣkramaṇa (going out), and Valana (turning of the eyeballs)—in the Terrible Sentiment.

Sampraveśana (drawing of the eyeball)—in the Comic and the Odious Sentiments.

Pātana (relaxed eyeballs) in the Pathetic Sentiment.

Niṣkramaṇa (going out of the eyeballs)—in the Marvellous Sentiment.

Prākṛta (natural) eyeballs—in the remaining Sentiments (lit. States).

Vivartana (turning sideways of the eyeballs)—in the Erotic Sentiment.

102. These are the natural gestures of eyeballs based on the popular practice. They are to be applied [suitably] to all the different States.

The additional Glances

103-107. I shall speak about the varieties of Glances in special relation of these (lit. there). These are of eight kinds, viz. Sama (level), Sācī (sidelong), Anuvṛtta (inspecting), Ālokita (casual), Vilokita (looking round), Pralokita (carefully looking), Ullokita (looking up), and Avalokita (looking down).

99-101 (B.101b-104a, G.100b-102a).

102 (B.104b-105a, G.102b-104a).

103-107 (B.105b-110a, G.104-109a).

Sama (level)—the eyeballs are in a level position and at rest.

Sācī (side-long)—the eyeballs are covered by eyelashes.

Anuvṛtta (inspecting)—Glance which carefully observes any form.

Ālokita (casual)—(the eyeballs) in suddenly seeing any object).

Vilokita (looking round)—(eyeballs) in looking back.

Pralokita (carefully looking)—turning (eyeballs) from side to side.

Ullokita (looking up)—(turning the eyeballs) upwards.

Avalokita (looking down)—(turning the eyeballs) towards the ground.

These are the gestures of the eyaballs in relation to all the Sentiments and the States.

The eyelids

108-111. Now listen about the gestures of the eyelids follow which the movements of eyeballs They are : Unmeṣa (opening), Nimeṣa (closing), Prasṛta (expanding), Kuñcita (contracted), Sama (level), Vivartita (raising up), Sphurita (throbbing), Pihita (resting), and Vitāḍita (driven).

Unmeṣa (opening)—separating the eyelids

Nimeṣa (closing)—bringing together the eyelids.

Prasṛta (expanding) —separating the eyelids widely.

Kuñcita (contracted)—contracting the eyelids.

Sama (level)—eyelids in a natural position.

Vivartita (raising up)—raising up the eyelids.

Sphurita (throbbing)—when the eyelids are throbbing.

Pihita (resting)—when the eyelids are at rest (lit. closed).

Vitāḍita (driven)—when struck the eyelids are struck accidentally.

108-111 (B.110b-114a, G.109b-113a).

Uses of the eyelids

112-115. Now listen about their uses in different Sentiments and States:

Vivartita (raising up)—in anger.

Nimeṣa (closing)—in anger.

Unmeṣa (opening)—in anger.

Prasṛta (expanding)—in objects causing wonder, joy, and heroism.

Kuñcita (contracted)—in seeing undesired objects. (sweet) scent, flavour and touch.

Sama (level)—in love.

Sphurita (throbbing)—in jealousy.

Pihita (resting)—in dreaming, fainting, affliction due to storm, hot smoke, rains and collyrium and eye-disease.

Vitāḍita (driven)—in accidental injury.

These are the uses of the eyeballs and the eyelids in expressing the Sentiments and the States.

The eyebrows

116-120. Now, listen about the gestures of eyebrows, which accord with those of the eyeballs and the eyelids. (They) are seven in number and are as follows: Utkṣepa (raising), Pātana (lowering), Bhrukuṭi (knitting), Catura (clever), Kuñcita (contracted), Recita (moving) and Sahaja (natural).

Utkṣepa (raising)—raising of eyebrows simultaneously or one by one.

Pātana (lowering)—lowering of eyebrows simultaneously or one by one.

Bhrukuṭi (knitting) - raising the root of the eyebrows.

Catura (clever)—slightly moving and extending the eyebrows in a pleasing manner.

112-115 (B.114b-118a, G.113b-117a).

116-120 (B.118b-123a, G.117b-122a).

Kuñcita (contracted)—slightly bending of eyebrows one by one or the both at once.

Recita (moving)—raising of one of the eyebrows in an amorous way.

Sahaja (natural)—the position which the eyebrows maintain by nature.

Uses of the eyebrows

121-125. Now I shall speak about their uses in (expressing) the Sentiments and the States.

Utkṣepa (raising)—in anger, deliberation, passion, sportiveness, in seeing and hearing only one eyebrow is raised, and in surprise, joy and violent anger both the eyebrows are raised up.

Pātana (lowering)—in envy, disgust, smile, and smelling.

Bhrukuṭī (knitting)—in objects of anger, dazzling light.

Catura (clever)—in love, sportiveness, pleasing (object), (pleasing) touch[1] and awakening.

Kuñcita (contracted)—in manifestation of affection, pretended and hysterical mood.

Recita (moving)—in dance.

Sahaja (natural)—in simple (*anāviddha*) conditions.

The nose

126-123. Gestures of the eyebrows have been described; now listen about those of the nose. They are of six kinds: Natā, Mandā, Vikṛṣṭā, Socchvāsā, Vikūṇitā and Svābhāvikā.

Natā—lobes are constantly clinging (*śliṣṭapuṭā*)

Mandā—lobes are at rest.

Vikṛṣṭā—lobes are blown.

Socchvāsā—when air is drawn in.

Vikūṇitā—the contracted nose.

121-125 (B-123b-126, 128-129a, G.122b-127a). [1] B. reads 124 a differently and one additional hemistich after this.

126-128 (B.129b-132a, G.127b-130a).

Svābhāvikā—the natural nose.

Uses of the nose

129-132. This is the description of the gestures of the nose. Now listen about their uses :

Natā—in slight weeping at intervals.

Mandā—in discouragement, impatience and anxiety.

Vikṛṣṭā—in strange smell, breathing, anger and fear.

Socchvāsā—in sweet smell and deep breathing.

Vikūṇitā—in laughter, disgust and envy.

Svābhāvikā—in the remaining conditions.

The cheeks

132-134. Cheeks are of six kinds: Kṣāma (depressed). Phulla (blown), Pūrṇa (full), Kampita (trembling) and Kuñcita (contracted) and Sama (natural).

Kṣāma (depressed)—(cheeks are) fallen.

Phulla (blown)—(cheeks are) raised

Pūrṇa (full)—(cheeks are) expanded.

Kampita (trembling)—(cheeks are) throbbing.

Kuñcita (contracted)—(cheeks are) narrrowed down.

Sama (naturāl) - as (cheeks are) by nature.

Uses of the cheeks

135-137. Cheeks have been described. Now listen about their uses.

Kśāma (depressed)—in sorrow.

Phulla (blown)—in joy.

Pūrṇa (full)—in energy and arrogance.

129-132 (B.132b, 134-136a, G.130b-133). [1] Instead of 129b, B. reads one couplet slightly different in content.

132-134 (B.136b-138, G.134-136a).

135-137 (B.139-141a, G.136b-138).

Kampita (trembling)—in anger and joy.

Kuñcita (contracted)—in horripilation (sensitive) touch, cold, fear and fever.

Sama (natural)—in the remaining conditions.

The lower lips

137-139. Gestures of the lips are six in number. (They are): Vivartana (narrowing), Kampana (trembling), Visarga (spreading out), Vinigūhana (concealing), Sandaṣṭaka (biting), Samudgaka (contracting).

Vivartana (narrowing)—lips narrowed down.

Kampana (trembling)—throbbing (of lips).

Visarga (spreading out)—to spread out (lips).

Vinigūhana (concealing)—drawing in (of lips).

Sandaṣṭaka (biting)—(lips) bitten by teeth.

Samudgaka (contracting)—the contraction of lips and keeping them at rest.

Uses of the lower lips

140-142. These are the gestures of the lips; now listen about their uses.

Vivartana (narrowing)—in envy, pain, contempt, laughter and the like.

Kampana (trembling)—in pain, cold, fear, anger, swiftness and the like.

Visarga (spreading out)—in women's amors, affected indifference and painting of lips.

Vinigūhana (concealing)—in making efforts.

Sandaṣṭaka (biting)—in manifestation of anger.

Samudgaka (contracting)—in pity, kissing and greeting.

137-139 (B.141b-143, G.139-141a .

140-142 (B.144-146, G.141b-144a).

The chin

143-146. So much about the gestures of the lips ; now listen about those of the chin ; (they are) : Kuṭṭana, Khaṇḍana, Chinna, Cukṣita, Lehita, Sama and Daṣṭa.

Kuṭṭana—when the upper teeth are in conflict with the lower ones.

Khaṇḍana—when (the two lips) repeatedly come together with each other.

Chinna—when (the two lips) very closely meet each other,

Cukṣita—when (the two lips) are held widely apart.

Lehita—in licking the (lips) with the tongue.

Sama—when (the two lips) slightly parted from each other.

Daṣṭa—when the lower lip is bitten by the teeth.

Uses of the chin

146-149. Kuṭṭana—in fear, cold, attack of old age, and sickness.

Khaṇḍana—in mutterings prayers (*japa*), studying, speaking and eating.

Chinna—in sickness, fear, cold, (taking) exercise, and angry look.

Cuksita—in yawning.

Lehita=Lehana—in greediness.

Sama—in a natural position.

Daṣṭa—in angry efforts.

So much about the gestures of the chin in relation to the teeth, the lips and the tongue.

The mouth

149-156. Gestures of the mouth are : Vidhuta, Vinivṛtta, Nirbhugna, Bhugna, Vivṛta and Udvāhi.

143-146 (B.147-150a, G.144b-147).
146-149 (B.150b-153a, G.147-150a).
149-156 (B.153b-160a, G.150b-157).

Vidhuta—the obliquely open (mouth).

Vinivṛtta—spread out (the mouth).

Nirbhugna—(the mouth) lowered.

Bhugna = Vyābhugna—(the mouth) slightly spread out.

Vivṛta—the mouth with the lips kept apart.

Udvāhi—(the mouth) turned up.

Uses of the mouth

Vinivṛtta—in women's envy, jealousy, anger, contempt and bashfulness and the like.

Vidhuta—in restraining, saying 'not so' and the like.

Nirbhugna—in looking into depth and the like.

Bhugna—in being ashamed, discouragement, impatience, anxiety, discipline and consultation. It is natural for the ascetics.

Vivṛta—in laughter, sorrow and fear.

Udvāhi—in sportiveness and pride of women, in saying 'go away', and disregard, in saying 'so indeed' and angry words.

156-157. The experts should also use the mouth in conformity with the varieties of Glances such as Sama and Sācī and the like mentioned by others.

The colour of the face

157-158. The colour of the face according to the circumstances (lit, meaning) is of four kinds: natural (*svābhāvika*) bright (*prasanna*), reddened (*rakta*) and dark (*śyāma*).

Uses of the colour of the face.

159-160. Natural face—in a natural and indifferent (mood).

Bright face—in wonder, laughter and love.

Reddened face—in intoxication and in the Heroic the Terrible and the Pathetic Sentiments.

156-157 (B.160b-161a, G.158).
157-158 (B.161b-162a, G.159).
159-160 (B.162b-164, G.160-162a).

Dark face—in the Terrible and the Odious Sentiments.

161-162. The colour of the face should be thus used to represent the States and the Sentiments. The acting done with the Gestures of the Śākhā[1], the Aṅga and the Upāṅga is good, but without proper colour of the face it will not be charming (lit.) beautiful.

162-163. Even a few Gestures when combined with the proper colour of the face will double their charm (lit. beauty) just as the moon [rising] at night will.

163-164. Glances too when combined with the proper colour of the face will clearly express the different States and the Sentiments, and on this (*i.e.* the colour of the face) the Histrionic Representation rests.

164-165. The colour of the face suitable to the representation of the States and the Sentiments, should follow every gestures of the eye (Glance), the eyebrow and the mouth. So much about the colour of the face which is the basis of the States and the Sentiments.

The neck

166-167. I shall now tell you, O Brahmins, about the gestures of the neck. They are of nine kinds : Samā, Natā, Unnatā. Tryasrā, Recitā, Kuñcitā, Añcitā, Valitā, and Vivṛttā.

Description and uses of the neck gestures

167-171. Samā—the natural neck. (Uses) : in meditation, natural pose, and muttering of Mantras.

Nata—(neck with) face bent down. (Uses) in wearing (lit. binding) ornaments, putting ones arms round (lit. taking) somebody's neck.

161-162 (B.165b-166a, G.162b-163). [1] See 11 and 15 above.
162-163 (B.166-167a, G.164).
163-164 (B.167b-168a, G.165).
164-165 (B.168b-169, G.166-167a).
166-167 (B.170, G.167b-168a).
167-171 (B.171-175, G.168b-173a).

Unnata—neck with the face upturned. (Use): in looking up.

Tryasra—neck with the face turned sideways. (Use): in carrying weight on the neck, and sorrow.

Recita—the neck shaken or moved. (Uses): in feeling (*bhāva*), churning and dance.

Kuñcita—the neck with the head bent down. (Uses): in pressure of weight and in protecting the neck.

Añcita—the neck with the head turned back. (Uses): in hanging (to death), arranging hair and looking very high up.

Vāhita—the neck with the face turned sideways. (Uses): in looking with the neck turned round.

Vivṛtta—neck with the face towards the front. (Use): in (indicating) going towards one's own place.

172-173. These are the many varieties of the neck gestures according to their [expressing different] customary states of men. Gestures of the neck are all to follow the gestures of the head and the head gestures also are reflected in those of the neck. So much about the description of the gestures of the head and the connected minor limbs (*upāṅga*) and their uses. Now listen about the gestures of the remaining limbs (*aṅga*), which I am going to describe.

Here ends Chapter VIII of Bharata's Nāṭyaśāstra,
which treats of the Gestures of Minor Limbs.

172-173 (B.176-177, G.173b-175).

CHAPTER NINE

THE GESTURES OF HANDS

Bharata speaks

1-3. So much about the minor limbs such as head, eyes, eyesbrows, nose, lips and cheecks, and their description that I was to tell you. I shall now define you for the gestures of hands, breast, sides, belly, waist, thighs and feet and [explain] their proper use[1]. In this connexion I shall [first of all] explain the gestures of hands and the like, that are used in the production of a play. You are to listen how they are to be applied [in acting].

Sixtyseven gestures of the hand

4-7. Gestures of single hands (*asaṃyuta-hasta*)[1] are twenty-four in number: Patāka, Tripatāka, Kartarīmukha, Ardhacandra, Arāla, Śukatuṇḍa, Muṣṭi, Śikhara, Kapittha, Kaṭakāmukha[2], Sūcyāsya (Sūcīmukha), Padmakośa, Sarpaśiraḥ, Mṛgaśīrṣa, Kāṅgula, Alapadma (Alapallava), Catura, Bhramara, Haṃsāsya, Haṃsa-pakṣa, Sandaṃśa, Mukula, Ūrṇanābha and Tāmracuḍa.

1-3 (B.1, 3, 2, G.1-3). [1] This use relates to the two-fold Practice (realistic and coventional) on the stage (See NŚ. XIV. 62ff). The realistic Practice (*lokadharmi*) in this connexion is of two kinds, viz. (1) that reflecting one's emotion, as in arrogant reference to one's own-self, this (*patāka*) hand is to be raised on a level with the forehead (IX. 19), (2) that representing the external form of an object, as the use of the Padmakośa hand to represent lotus and similar flowers. The conventional Practice (*nāṭyadharmi*) is likewise of two kinds, viz. (1) that creating an ornamental effect, as the use of the four *karaṇas* of the hand (See NŚ. IX. 205-211 below), (2) that partially suggesting a popular behaviour, as the use of the *tripatākā* hand to represent words spoken aside (*janāntika*). See Ag.

4-7 (B.G. *same*). [1] These hands gestures are ordinarily used singly; but at times two hands showing one of these gestures are used simultaneously. But still these are called single (*asaṃyuta*) hands. For, combined (*saṃyuta*) hands are so called because they are always to be shown by both the hands; see Ag.

[2] Some mss. read this name as *khaṭakāmukha*. Our reading is

8-10. Gestures of combined hands (*saṃyuta-hasta*)[1] are thirteen in number : Añjali, Kapota, Karkaṭa, Svastika, Kaṭakāvardhamānaka[2], Utsaṅga, Niṣadha, Dola, Puṣpapuṭa, Makara, Gajadanta, Avahittha and Vardhamāna.

10-17. Dance-hands (*nṛtta-hasta*)[1] are Caturasra[2], Udvṛtta Talamukha, Svastika, Viprakīrṇa, Arālakaṭakāmukha, Āviddhavaktra, Sūcyāsya, Recita, Ardharecita, Uttānavañcita, Pallava, Nitamba, Keśabandha, Latā, Karihasta, Pakṣavañcitaka, Pakṣapradyotaka, Garuḍapakṣa, Daṇḍapakṣa, Ūrdhvamaṇḍalī, Pārśvamaṇḍalī, Uromaṇḍalī Uraḥ-pārśvārdhamaṇḍalī, Muṣṭikasvastika, Nalinīpadmakośa, Alapallava, Ulbaṇa, Lalita and Valita.

These are the sixtyfour[3] gestures of hands.

Gestures of single hands

17-26. Now listen about their definition and uses.

Patāka (flag)—the fingers extended and close against one another, and the thumb bent.

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supported by the AD. (See ed. M. Ghosh, verse 124. A. K. Coomaraswamy MG. p. 50).

8-10 (B.G. *same*). [1] See note 1 to 4-7 above.

[2] Some mss. read this name as *khaṭakā°* ; *kaṭakāvardhana*, is the name of a *saṃyuta-hasta* in the AD. (ed. M. Ghosh, 187 and A. K. Coomaraswamy, MG. p. 60).

10-17 (B.G. 10b-17a). [1] These gestures (dance hands, *nṛttahasta*) as their name implies, are ordinarily to be used in dance ; but in course of acting too they are often to be used along with other gestures (single and combined) to create an ornamental effect (See note 1 to I-3 above). See Ag.

[2] In the Skt. text these names are given in dual number *e.g.* our *caturasra* stands as *caturasrau*. The reason for this is to be sought in the fact that unlike the single and combined hands which must represent one single idea or object, the hands in the dance-hand gestures are to be individually moved, not for representing any idea or object but for creating an ornamental effect in acting as well as in dance. See Ag.

[3] In actual enumeration hand gestures are sixtyseven in number (single 24, combined 13 and Dance-hands 30). *Catuḥsaṣṭhi* in the text should be emended to *saptasaṣṭhi*. • 17-26 (B.18-25, 26a, G.18-25. 26a).

(Uses) : To represent an administration of blows, scorching heat, urging, attainment of happiness and arrogant reference of one's ownself[1] this hand is to be raised on a level with the forehead. To represent the glare of heat, torrential rain and shower of flowers two Patāka hands with the fingers separated and moving, are to be joined together. A shallow pool of water, present of flowers, grass and any design [lit. object] made on the ground are to be represented by two such hands separated from the Svastika position. The same Patāka hands with their fingers pointing downwards are to be used to represent anything closed, made open, protected, covered, dense or private (concealable). This very hand with its fingers pointing downwards and moving up and down, is to express the speedy movement of wind and [ocean] waves, [ocean waves] breaking against the shore, and flood. The Recaka of this hand should be used to represent encouragement, many [in number], a great crowd of men, height, beating of drums, and flight of birds upwards. And anything washed, pressed, cleansed, pounded, or holding up a hill or uprooting it, should be represented by the palms of two such hands rubbing each other. This is also the manner of representing man and woman[2].

26-32. Tripatāka (flag with three fingers)—the third finger of the Patākahand to be bent.

(Uses) : It is to be used in representing invocation, descent, bidding goodbye, prohibition, entrance, raising up [anything][1], bowing [in salutation], comparing[2], suggesting alternatives, touching [the head with] auspicious objects or putting them on the head, putting on a turban or crown and covering the mouth or the ears. This very hand with its fingers pointing downwards and moving up and down is to be used in representing flight of small birds, stream, snake, bees and the like. And with the third finger of the

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[1] In saying 'I too,' 'of me too', 'by me too', in me too' and the like (Ag).

[2] Ag. gives detailed rules about the use of the *patāka* hand in all the cases mentioned above.

26-32 (B.G. 26b-32) [1] Ag. thinks that this relates to objects like one's chin.

[2] *nidarśanam upamānopameyabhāvam* (Ag.).

Tripatāka should be represented wiping off tears, drawing a Tilaka or Patralekhā[3] and touching of hairs.

33-38. Two Tripatāka[1] hands held like a Svastika represents adoration of the feet of venerable persons (*guru*). Two such hands are to meet each other's end for representing marriage. Separated and moved from this position they indicate a king. When obliquely forming a Svastika they represent planets. To indicate an ascetic they are to be raised with palm turned backwards. To represent a door they are to face each other. Submarine fire, battle and sea monsters are to be indicated by two Tripataka hands, first raised near one's face and then moved with the fingers pointing downwards. With these very hands should be indicated jumping of monkeys, waves, wind and women. To show the cresent moon this hand should put forward its thumb, and to indicate a king's march [against his enemy] this hand should turn itself towards the back.

39-41. Kartarimukha (sissors' blades)—the forefinger of the Tripatāka hand to bend backwards.

(Uses): This [hand with its fingers] pointing downwards will represent showing the way, decorating the feet[1] or dying them[2], and the crawling [of babies][3]. With fingers pointing upwards it will represent biting, horn and letters. And when the fingers in it are turned differently (*i.e.* the middle finger is bent backwards) it will represent falling down, death, transgression[4], reversion, cogitation and putting [anything] in trust[5].

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[3] *rocanālabhanakam*-touching (the body) with *go-rocana* or drawing ornamental designs (*patralekhā*) on the body with this substance. *Gorocanā* is a bright yellow pigment prepared from the urine or bile of a cow.

33-38 (B.G. 33-38). [1] This portion does not occur in all mss., and may well have been a later addition.

[2] Parents, grand-parents and the spiritual guide etc. are meant by this term.

39-41 (B.G. 39-41). [1] *racanam kasturikā dināpatrabhaṅgādikriyā* (Ag.). [2] *rañjanam alaktakena* (Ag.).

[3] Read *riṅgana* for *raṅgana* in B.

[4] *vyatikramaḥ—aparādhaḥ* (Ag.). [5] *nyasta-nikṣepana.*

42. And with the two such (*saṃyuta*) hands or one such (*asaṃyuta*) hand should be represented antelope, yak, buffalo, celestial elephant (*airavata*), bull, gate (*gopura*) and hill-top.

43-45. Ardhacandra (crescent moon)—the fingers and the thumb so bent as to make a curve like a bow.

(Uses): With this should be represented young trees, crescent moon, conchshell, jar (*kalaśa*), bracelet, forcible opening, exertion[1], thinness and drinking[2]. With this [very] Ardhacandra hand women should represent girdle, hip, waist, face, Tālapatra[3] and earring.

46-52. Arala (bent)—the forefinger curved like a bow, the thumb also curved and the remaining fingers separated and turned upwards.

(Uses): With this should be represented courage, pride, prowess, beauty, contentment, heavenly [objects], poise, act of blessing and other favourable states. And this, again, will represent woman's gathering of hairs or scattering them and looking carefully over their entire body, The preliminaries to the marriage by bride's going round the bridegroom[1] and [marital] union[2] are to be represented by two Arāla hands moving around each other and their fingers meeting in the form of a Svastika. And with similar hands should be represented circumambulation, round objects. great crowd of men, objects arranged on the ground[3]. In calling any one, asking any one not to come in, uprooting anything,

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42 (B.G. 42).

43-45 (B G. 43-45). [1] *āyastam khedam* (Ag.).

[2] *pānam* for *pīnam* (B.G.).

[3] Mss. read *tālapatra* (*tāḍapatra*) meaning a kind of ear-ornament (*tāḍaṅka* or *taḍaṅka*). It is different *kuṇḍala* from which is also an ear-ornament.

46-52 (B.46-52, G 46-51, 53). [1] ***kautukam—vivāhāt pūrvabhāvī vadhūvaravor ācārah antarvivāhah*** (Ag.).

[2] ***vivāhaḥ—agnau sākṣiṇi pāṇigrahaṇam*** (Ag.).

[3] Objects such as *Ālpanā* and flowers arranged on the ground. For *Ālpana* see *L'alpana* by Andre at Suzanne Karpelles, Paris, 1930 (?)

[3] G. reads after this a couplet defining the *Arāla* hand.

saying too many things, wiping off sweat and enjoying sweet smell, abuse, censure the Tripatāka hands have been prescribed before by me, but women are to use the Arāla hand to represent these.

53-54. Śukatuṇḍa (parrot's beak) - the ring-finger (third finger) of the Arāla hand is bent.

(Uses) with this should be represented words such as '(It is) not I', '(It is) not you, (It is) not to be done; invocation, farewell, and saying 'Fie (upon you)' in contempt.

55-56. Muṣṭi (fist)—fingers have their ends [bent] into the palm and the thumb [is set] upon them.

(Uses) : It is used to represent beating, exercise[1], exit, pressing[2], shampooing[3], grasping sword and holding clubs and spears.

57-58. Śikhara (peak)—in this very hand (*muṣṭi*) the thumb raised.

(Uses) : It is used to represent reins, whip, goad, bow, throwing a javelin (*tomara*) or a spike (*śakti*), painting the two lips and feet and raising up hairs.

59-60. Kapittha (elephant-apple)—the forefinger of the Śikhara hand to be bent and pressed by the thumb.

(Uses) : It is to represent weapons such as sword, bow, discus, javelin (*tomara*), spear (*kunta*), mace, spike (*śakti*), thunderbolt and arrows, true and wholesome deeds.

61-64. Kaṭakāmukha—the ring-finger and the little finger of this Kapittha hand to be raised and bent.

(Uses) : It is used to represent sacrifice[1], oblation[2], umbrella, drawing up reins, fan, holding a mirror, drawing

53-64 (B.53-54, G.54-55).

55-56 (B.55-56, G.56-57). [1] *Vyāyāma* according to Ag. means *yuddha* (fight or duel).

[2] 'Pressing' of the teats of cows and buffaloes while milking them ; *stanapīḍane—mahiṣyādidohane* (Ag).

[3] *Saṃvāhana* according to Ag. means *mṛtpīḍana*.

57-58 (B.57-58, G.58-59). 59-60 (B.59-60, G.60-61).

61-64 (p.41, B.60-63, G.53-65). [1] *hotram—srugādi-uttānena*, Ag.

[2] *havyam—ājyādyāmukhena* (Ag.).

[patterns][3], powdering, taking up big sticks, arranging a pearl necklace, taking up garlands, gathering the ends of clothes, churning, drawing out arrows, plucking flowers, wielding a goad, drawing out a goad, string and looking at a woman.

65-71. Sūcīmukha—the fore finger of the Kaṭakāmukha hand to be streched.

(Uses): I shall tell you briefly of its various uses as the forefinger [in it] is raised and bent, moving sideways, shaking, moving up and down, and moving up without any rest. By moving the forefinger upwards [in this hand] are to be represented discus, lightning, banners, blossoms, earring[1], zigzag movement, a cry of approbation[2], young serpent, young sprout[3], incense, lamp, creepers[4], Śikhaṇḍa[5], falling down, curve and roundness and with the forefinger raised this [hand] again should be used in [representing] stars, nose, [the number] one, club and stick. And [this hand with the forefinger] bent should meet the mouth to represent a being with teeth, and by the circular movement of this hand one should represent the taking away [a man's] every thing. And the forefinger in this hand should be alternately raised and lowered to represent long study and long day. And the same should be curved, moved up and down near the face to represent a sentence. And to indicate 'no' or 'speak' the forefinger should be stretched, shaken and moved up.

72-75. This hand should be shaken to represent anger, perspiration, hair, ear-ring, armlet and decoration of the cheeks.

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[3] *khaṇḍanam*—drawing decorative patterns or designs on anything. Ag's explanation of this seems to be wrong. Cf. *alakā-tilakā patrāvalīm khaṇḍante* (draws the *alakā-tilakā* and *patrāvali*) in the Kirtilatā of Vidyāpati. See ed. Haraprasād Śāstrī, Calcutta, BS. 1331 (1924) pp. 13-14, and the root *khāḍ* (to draw) in E. Bengal dialect of Tippera.

65-71 (B.64-71a, G.66-72). [1] *karṇacūlikā—karṇapūra* (Ag.).

[2] Saying 'welldone', 'how beautiful' *etc* [3] *pallava* but B. *balyava*.

[4] The text uses two words *valli* and *latā* meaning 'creeper'. Ag. distinguishes between the two as follows: *alāvū-prabhṛtayo vallyaḥ* and *drākṣāprabhṛtayo latāḥ*

[5] *Śikhaṇḍa—kumārakāṇām kākapakṣaḥ* (Ag.).

72-75 (B.71b-75a, G.73-76).

And to represent pride, 'I am,' enemy, 'Who is this', and scratching of the ear it should be held near the forehead. [And two Sūcīmukha hands] should be united to represent the union [of men], and be separated to indicate separation, and to represent a quarrel the two hands should be crossed, and to show bondage they are to press each other. The two Sūcīmukha [hands] facing each other and held separately on the left side will represent the close of the day, and held on the right side they will indicate the close of the night.

76. This hand moved in the front will indicate [any] form, stone, whirlpool, mechanical contrivance and a hill, and to represent the serving up of meals the same movement of the hand pointing downwards is required.

77. To represent Śiva this hand pointing downwards is to be held close to the forehead and to indicate Indra this hand is to be raised [to the forehead] and held across it.

78. By two such hands the orb of the full moon is to be represented, and to indicate the rising of Indra (*i.e.* raising his banner) it should be held close to the forehead.

79. [This hand] moved all around will represent the orb of the moon, and to indicate Śiva's [third] eye, it should be held on the forehead and [in case of] Indra's [eyes it should be] raised obliquely.

80. Padmakośa (lotus-bud)—the fingers including the thumb to be separated and their ends to bend, but not to meet one another.

81. (Uses): To represent Bilva and Kapittha (elephant-apple) fruits and the breasts of women [this hand is to be used]. But to represent accepting [these fruits] or flesh, this hand should be slightly bent at its end.

82. [This hand] should be held [to represent] offering

76 (B.77b-78a, G.77). 77 (B.78b-79a, G.78). 78 (B.75b-76a, G.79). 79 (B.76b-77a, G.80). 80 (B.79b-80a, G.81). 81 (B.80b-81a, G.82). [1] B. adds one hemistich after this. 82 (B.82, G.83).

Pūja to a deity, carrying tribute, casket, offering the first funeral cake[1], and a number of flowers, are also to be indicated by the Padmakośa hand.

83. The two such hands with moving fingers meeting at the wrist and turning backwards will represent the full-blown lotus and water-lilly.

84. Sarpaśiraḥ (snake-head)—the fingers including the thumb to be close to one another and the palm to be hollowed.

85. (Uses): It is used to represent the offering of water, movement of serpents, pouring water [on anything], challenging [for a duel], motion of the elephant's frontal globes (*kumbha*) and the like.

86. Mṛgaśirṣa (deer-head)—the Sarpaśiraḥ hand with all its fingers pointing downwards, but the thumb and the little finger raised up.

87. (Uses): It is moved to represent here, now, "It is", to-day, possible, splendour (*ullasana*), throw of dice, wiping off perspiration and pretended anger.

88. Kāṅgula—The middle and the fore-fingers and the thumb to be separated and the ring finger to be bent but the little finger raised.

89. (Uses): By this are to be represented immature fruits of various kinds and angry words of women.

90. Alapallava (Alapadmaka)—all fingers turned towards the palm, standing on its side and separated from one another.

91. (Uses): It is to be used for indicating prevention, words like "Who are you," "It is not", "nonsense" and a woman's allusion to herself.

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[1] *agrapiṇḍa-dāna—nāndimukhaśrāddha* (Ag.).

83 (B.83, G.84). 84 (B.84, G.85). 85 (B.85, G.86).

86 (B 86, G.87). 87 (B.87, G.88).

88 (B.88, G.89). [1] *trertāgnisaṃsthitāḥ=viralāḥ* (Ag.).

89 (B.89, G.90). [1] B. reads one additional couplet (B.90) after this.

90 (B.91, G.91). 91 (B.92, G.92).

92. Catura—the four fingers stretched and the thumb bent near the middle finger.

93. (Uses): It is to be applied in representing policy, discipline, penance, cleverness, a young girl, a sick person, spirit, deceit, proper words, welfare, truth and tranquility.

94. By one or two such hands moved round should be represented openness, deliberation, moving, conjecture and shame.

95. By the combined Catura hands are to be represented lotus-petals compared with eyes, and ears of deer.

96-98. Besides these, the Catura hand is to indicate sports, love, brilliance, memory, intelligence, judgement, forgiveness, nutrition, consciousness, hope, affection, reasoning, union, purity, cleverness, favourableness, softness, happiness, character, question, livelihood, propriety, dress, soft grass, a small quantity, wealth, defeat, sexual intercourse, merit and demerit, youth, home, wife and various colours.

99. [To represent] white it (the Catura hand) should be held up; red and yellow are indicated by moving it round, and blue by pressing [one such hand with another].

100. Bhramara (bee)—the middle finger and the thumb crossing each other, the forefinger bent, the remaining two fingers separated and raised.

101. (Uses): It is used to indicate the plucking of flowers with long stems such as lotus and water-lily, and ear-ring.

102. It should fall down with a sound to represent rebuke, pride of power, quickness, beating time and producing confidence.

103. Haṃsāsya (swan-mouth)—the forefinger, middle finger and the thumb close[1] to one another and the remaining fingers stretched.

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92 (B.93, G.93). 93 (B.94, G.94). 94 (B.95, G.95).
95 (B.96, G.96). 96-98 (B.97-99, G.97-99). 99 (B.100, G.100).
100 (B.101, G.101). 101 (B.102, G.102). 102 (B.103, G.103).
103 (B.104, G.104). [1] *nirantarā iti viralatvaṃ niṣedhati* (Ag.).

104. (Uses) : It with the slightly throbbing end is used to indicate specially, fine, small, loose, lightness, exit, and softness.

105. Haṃsapakṣa (swan-wings)—the three fingers stretched, the little finger raised and the thumb bent.

106-108. (Uses) : It is used to indicate pouring libation of water, and it should be held near the cheek to represent acceptance of a gift, Ācamana and taking meals by Brahmins, embrace, excessive stupor, horripilation, touch, unguent and gentle massage. It may again be used to indicate according to the [prevailing] Sentiment, amorous action of women relating to the region between their breasts, their sorrow and touching of their chin.

109, Sandaṃśa (pincers)—the forefinger and the thumb of the Arāla hand crossed and the palm a little hollowed.

110. The Sandaṃśa (hand) according to the Sentiments and States, is of three kinds, viz. that [held] in front, that near the mouth and that on one side.

111-115. (Uses) : In representing the plucking of flowers, making garlands of them, taking up grass, leaves, hairs or thread and holding or pulling out an arrow or thorn the Sandaṃśa should be held in one's front. And to represent taking off a flower from its stem, the wick [of a lamp], [collyrium] stick, filling up [any vessel with any thing], in saying 'fie [upon you'], and anger, this should be held near the mouth. To represent the sacred thread, piercing a hole [in pearls and similar sbjects], bow-string, fineness, arrow, and objects aimed at, yoga, meditation and small quantity [two] such hands should be combined. This shown by the left hand held on one side and slightly turning its tip is used to represent softness, abuse and envy. It is used also to indicate painting, colouring one's eyes, deliberation, stem, drawing Patralekhā and squeezing of lac-dye by women.

116. Mukula (bud)—the fingers bent and close to one another and their tips meeting together in the Haṃsāsya hand.

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104 (B.105, G.105). 105 (B.106, G.106).
106-108 (B.107-109, G.111). 109 (B.110, G.110).
110 (B.111, G 111). 111-115 (B.112-116, G.). 116 (B.117, G.117).

117-118. (Uses) : It is used to represent the making of offerings in worshipping a deity, bud of a lotus or a water-lily, throwing a kiss (*viṭa-cumbana*), contempt, miscellaneous things, taking meals, counting of gold coins, narrowing of the mouth, giving away [anything], quickness and buds of flowers,

119-120. Ūrṇanābha (spider)—the fingers of the Padmkośa hand [further] bent.

(Uses) : It is used to represent the combing of hair, receiving stolen goods, scratching one's head, skin disease, lions, tigers and such other animals, and taking up [touch]—stone.

121-122. Tāmracuḍa (lit. copper-crest *i.e.* cock)—the middle finger and the thumb crossed, the fore-finger bent, the remaining [two fingers] at the palm.

(Uses) : It should fall down with a sound to represent rebuke, beating time, inspiring confidence, quickness, and making signs.

123. This hand is to be used to indicate small fractions of time such as Kalā, Kāṣṭhā, Nimeṣa and Kṣaṇa as well as talking to a young girl and inviting her.

124. When the fingers in a hand are close to one another, bent and the thumb is set on them, the same is [also] called the Tāmracuḍa hand.

125. By this hand are to be indicated hundred, thousand and lac of gold coins, and when the fingers in it are suddenly made to move freely it will represent sparks or drops.

126. O the best of Brahmins, these are the single hands described by me. Now hear about the combined hands which I am going to describe.

117-118 (B.118-112, G.118-119). [1] *viṭacumbanaṃ svābhiprāyaṃ āviṣkartuṃ svahastaṃ eva mukulitaṃ viṭaś cumbantīti viṭacumbanam* (Ag.).

119-120 (B.120-121, G.120-121). [1] Cf. Ag's explanation of *caurya-graha.*

121-123 (B.122-124, G.122-123). 123 (B.124, G.124).

124 (B.125. G.125). 125 (B.126, G.126). 126 (B.127, G.127).

127. Añjali—Putting together of the two Patāka hands is called Añjali.

(Uses): It is used to greet gods, venerable persons (*guru*) and friend[1].

128. In greeting gods it is to be held on the head, in case of venerable persons it is to be held near one's face, and for greeting the friends it is to be placed on the breast, and in case of the remaining persons there is no fixed rule.

129. Kapota (pigeon)—The two (Añjali) hands meeting on one of their sides will make the Kapota hand. Listen about its uses.

130. (Uses): It is to be used to indicate an approach with inimical attitude, bowing and talking to a venerable person. To indicate cold and fear, women are to hold this hand on their breasts.

131. The hands [showing the Kapota gesture] released after the meeting of fingers will indicate anxious words, or 'This much can be done' or 'Nothing more can be done.'

132. Karkaṭa (crab)—When the fingers of the hands are interlocked the Karkaṭa hand is produced.

133. (Uses): It is used to indicate the bees-wax, massaging of the limbs, yawning just after awakening from sleep, a big body, supporting the chin and holding a conch-shell [for blowing it].

134. Svastika—The two Arāla hands upturned and held together at the wrists will form the Svastika. It is to be used by women.

135. (Uses): When the hands are separated from the Svastika position, it will indicate directions, clouds, the sky, forests, seas, seasons, the earth and similar [other] extensive things.

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127 (B.128, G.128).

128 (B.129b-30a, G.129). [1] B. adds one additional hemistich after this. 129 (B.130b-131a, G.130).

130 (B.131b-132a, G.131). 131 (B.132b-132a, G.132).

132 (B.133b-134a, G.133). 133 (B.134b-135a, G.134).

134 (B.135b-136a, G.135). 135 (B.136b-137a, G.136).

136. Kaṭakāvardhamānaka—When one Kaṭakā (mukha) hand is placed on [the wrist of] another Kaṭakā [mukha] hand the Kaṭakāvardhamānaka hand will be produced.

(Uses): It is to be used in movements connected with love-making and in bowing [to a person].

137. Utsaṅga—When the Arāla hands are contrarily placed and are held upturned and bent, the Utsaṅga hand will be the result.

(Uses): It is used to indicate the feeling of touch.

138. It is also used to indicate anything to be done with great effort, acts of anger and indignation, squeezing [anything] and women's acts of jealousy.

139-140. Niṣadha—The left hand holding the [right] arm above the elbow and the right hand similarly touching the left arm with a clenched fist will make a Niṣadha hand.[1]

141. (Uses): It is to indicate patience, intoxication, pride, elegance, eagerness, valour, arrogance self-conceit, haughtiness motionlessness, steadiness and the like.

142. Dola—When the two shoulders are at ease in a Karaṇa and the two Patāka hands are hanging down the Dola hand is produced.

143. (Uses): It is to be used in indicating hurry, sadness, fainting, fit of intoxication, excitement, state of illness and wound by a weapon.

144. Puṣpapuṭa—The two Sarpaśiraḥ hands with their fingers close to one another meeting on one side very closely will give rise to the Puṣpapuṭa hand.

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136 (B.137b-138a, G.137). 137 (B.139, G.138). 138 (B 140, G.139).

139-140 (B 144-145). [1] G. omits this passage and 141, and read them differently, but in the foothote to lines 11-16 the definition occurs, and the uses too. B. also gives an additional definition and uses of the Niṣadha in B.141 143.

141 (B.146). [1] See note 1 to 139-140.

142 (B.148, G.142). 143 (B.149, G.143).

144 (B.150, G.144). 145 (B.151, G.145).

145. (Uses): It is to be used to indicate the receiving or carrying of rice, fruits, flowers and foods of various kinds and the carrying and removing of water.

146. Makara—When the two Patāka hands with their thumbs raised are turned down and placed on each other the Makara hand is produced.

147. (Uses): It is used to indicate lion, tiger, elephant, crocodile, shark (*makara*) and fish and other carnivorous animals.

148 Gajadanta—The two Sarpaśiraḥ hands, touching the opposite arms between the shoulder and the elbow will give rise to the Gajadanta hand.

149. (Uses): It is to be used to indicate the carrying of the bridegroom and the bride, excessive weight, clasping a pillar and uprooting a hill or a block of stone.

150. Avahittha—When the two Śukatuṇḍa hands meet each other on the breast and are bent and then slowly lowered, the Avahittha hands will be the result.

151. (Uses); It is to be used in indicating weakness, sigh, showing one's body, thinness [of the body] and longing [for a beloved person].

152. Vardhamāna—When the Mukula hand is clasped by the Kapittha the result will be the Vardhamāna hand.

153. (Uses): By pressing one hand with the other it is used to indicate grasping, receiving, preserving, convention (or doctrine) truthfulness and abridgement.

154. Or the two Haṃsapakṣa hands turned down will be the known as the Vardhamāna. (Uses): It is to be used to represent the opening of objects like latticed windows.

155. The two kinds of hands (single and combined)

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146 (B.152, G.146). 147 (B.153, G.147).
148 (B.154, G.148). 149 (B.155, G.149).
150 (B.156, G.150). 151 (B.157, G.151).

152-153. [1] Ms. *G.* of G. and *ḍa* of B. read the passages as we do but B. and G. reject this and read them differently.

154 (B 158, G.152). 155 (B.160, G.153).

described briefly may be used elsewhere also in conformity with the rules laid down here.

General rules regarding the use of hand gestures

156. In acting, hand [gestures] should be selected for their form, movement, significance, and class according to the personal judgement [of the actor].

157. There is no gesture (lit. hand) that cannot be used in indicating [some] idea. I have profusely described whatever forms (lit. gestures) are usually seen [to be associated with different ideas].

158. There are besides other popular gestures (lit. hand) connected with other ideas, and they also are to be freely used along with the movements inspired by the Sentiments and the States.

159. These gestures should be used by males as well as females with proper regard to place, occasion, the play undertaken and a suitability of their meaning.

Different movements of hand gestures

160. I shall now describe the varied movements which these gestures (lit. hands) [should] have in connexion with the [different] Sentiments and States.

161-163. [These movements are]: drawing upwards, dragging, drawing out, accepting, killing, beckoning, urging, bringing together, separating, protecting, releasing, throwing, shaking, giving away, threatening, cutting, piercing, squeezing and beating.

164. Hand gestures according to the theory of Histrionic Representation are to have three kinds of general movements, viz. upwards, sideways and downwards.

165. These movements of hands should at the time of their use, be embellishad by means of [suitable] expressions in the eyes, the eyebrows and the face.

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156 (B.161, G.154). 157 (B.162, B.G.155).
158 (B.163, G.156). 159 (B.164, G.157).
160 (B.165, G.158). 161-163 (B.166-168, G.159 161).
164 (B.169, G.173). 165 (B.170, G.162).

Spheres of hand gestures

166. The experts are to use the hand gestures according to the popular practice and, [in this matter] they should have an eye to their movement, object, sphere, quantity, appropriateness and mode.

167. Hand gestures of persons of the superior type should move near their forehead, that of the middling type of persons at about their breasts while the inferior persons [should move their hand gestures in regions] below this.

The quantity of gestures

168. In the superior acting, hand gestures should have scanty movement, in the middling acting medium sort of movement, while the ordinary acting should have profuse movements of hand gestures.

169. To indicate different objects and ideas the hand gestures of persons of the superior and the middling types [in such cases] should conform the definitions given [in the Śāstra] while gestures of the persons of inferior type should follow the popular practice and their [own] natural habit.

170. But when [specially] different occasions or times present themselves, wise people should make different uses of the hand gestures.

171-174. While a person is to represent himself as sad, fainting, terrified, overcome with disgust or sorrow, weak, asleep, handless, inactive, drowsy, inert, sick, attacked with fever, seized with panic, attacked with cold, intoxicated, bewildered, mad, thoughtful, practising austerities, residing in a cold region, prisoner under arrest, running very swiftly, speaking in dream, suddenly moving away and cutting nails he is not to use hand gestures, but he should resort to the Representation of the Temperament as well as to the change of voice suitable to the different States and Sentiments.

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166 (B.171, G.163). 167 (B 172, G.164).
168 (B.173, G.165). 169 (B.174, G.166).
170 (B.175, G.167). 171-174 (B.176-179, G.168-171).

175. At the time of verbal acting (*i.e.* when the actor will enunciate his part) the eyes and the look are to be directed to points at which the hand gestures are moving, and there should be proper stops so that the meaning may be [clearly] expressed (lit. seen)[1].

176. The movements of hands in dancing and acting will be of five kinds, viz. palms kept upwards, downwards or oblique, fingers pointing upwards or downwards.

177. These are the hand gestures connected with the various kinds of Histrionic Representations. I shall now speak of Dance-hands (*i e.* gestures to be used in dance).

The Dance-hands

178. Caturasra—two Kaṭakāmukha hands held forward eight Aṅgulis apart [from each other] on one's breast, the two shoulders and elbows on the same level.

179. Udvṛtta—the two Haṃsapakṣa hands waved like a palm-leaf (fan). Its alternative name is the Tālavṛnta (palm-leaf).

180. Talamukha—the two hands from the Caturasra position to be held obliquely facing each other.

181. Svastika—the Talamukha hands crossed at the wrists; but released after this they are called Viprakīrṇa.

182. Arālakaṭākamukha—the two Alapallava (Alapadmaka) hands with palms upwards changed into Padmakośa hands. Its another name is Arālakaṭaka.

183. Āviddhavaktraka—The two hands are to have a graceful (*kuṭila*) movement after touching [successively] the opposite shoulder, elbow and hands, and the palms [of the hands] moved are to turn towards the back.

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175 (B.180, G.172). [1] B. repeats here 164 (B.169)
176 (B.182, G.175). 177 (B.183, G.176).
178 (B 184, G.177). 179 (B.185, G.178).
180 (B.186, G.179). 181 (B.187, G.180).
182 (B.188, G.181). [1] B.G. read after this a variant of this definition. 183 (B.190, G.183).

184. Sūcimukha—The two[1] Sarpaśirah hands with their thumbs touching middle fingers are to stretch their tips obliquely.

185. Recita - the two Haṃsapakṣa hands swiftly moving with the palms facing upward This is like the ordinary Recita [of the hands].

186. Ardharecita—The left hand should be as in the Caturasra and the right hand as in the Recita.

187. Uttānavañcita—The two Tripatāka hands are slightly bent obliquely and the shoulders and the elbows are moved.

188. Pallava—the two Patāka hand joined at the wrist.

Nitamba—the two Patāka hands taken out from the shoulder [to the hip].

189. Keśabandha—the two hands moved out from the hair-knot (*keśabandha*) and held on the sides.

190. Latā—the two hands to be obliquely stretched sideways.

191. Karihasta—the Latā hand held up and swung from side to side and the Tripatāka hand held on the ear.

192. Pakṣavañcitaka—one Tripatāka hand placed on the waist and another on the head.

193. Pakṣapradyotaka—the Pakṣavañcitaka hands changing places (*i.e.* the hands placed on the waist to be put on the head and *vice versa*).

194. Daṇḍapakṣa—the two Haṃsapakṣa hands moved alternately and then held out like a staff.

195. Ūrdhvamaṇḍali—the two hands to have circling movement near the upper region (*i.e.* the upper part of the body).

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184 (B.191, G.184). [1] B.G. read after this a variant of this definition.
185 (B.193, G.186). 186 (B.194, G.187).
187 (B.195, G.188). 188 (B.196, G.189).
189 (B.197, G.190). 190 (B.198, G.191).
191 (B.199, G.192). 192 (B.200, G.193).
193 (B.201, G.194). 194 (B.202, G.195). 195 (B.203, G.196).

Pārśvamaṇḍalī—the same movement made on one side.

196. *Uromaṇḍalī—after circling movements* one hand to be raised up and the other to hang down, and movements to take place near the breast.

197. Uraḥpārśvārdhamaṇḍala—the Alapallava (Alapadmaka) and Arāla hands moved by turns above the breast and on the sides.

198. Muṣṭikasvastika—the two Kaṭakāmukha hands bent at the wrists and moved round.

199. Nalinīpadmakośa the hands to be moved by turns with Vyavartita and Parivartita Karaṇa.

200. Allapallava—the two hand to have the Udveṣṭita Karaṇa in their movements.

Ulbana—the two hands to be stretched up and waved.

201. Lalita—two [Ala]-pallava (Alapadmaka) hands to be moved above the head.

Valita—the two Latā hands crossed at their elbows.

202. The Dance-hands are to be used in forming Karaṇas and hands such as the Patāka should be used in representing the meaning [of words].

203. [But] sometimes, out of necessity their uses are interchanged, and the names given are due to their predominant use in drama and dance.

204. The Dance-hands are of two kinds : single and combined. I shall now speak of hands in relation to the Karaṇas.[1]

The four Karaṇas of the hand

205-206. Instructors of hand gestures are to note carefully the four classes into which all such gestures are grouped. The four classes are : Āveṣṭita, Udveṣṭita, Vyavarita and Parivartita.

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196 (B.204, G.197). 197 (B.205, G.198). 198 (B.206, G.199). 199 (B.207, G.200). 200 (B.208, G.201). 201 (B.209, G.202). 202 (B.210). [1] G. omits this. 203 (B.211). [1] G. omits this.

204 (B.212, G.203). [1] This Karaṇa is evidently differently from the K. mentoned in NŚ. IV. 62ff. 205-206 (B.213-214, G.204-205).

207. Āveṣṭita : When the fingers beginning with the first one (the forefinger) are gradually pointing inwards at the time [the hand] moves round, the Karaṇa [thus produced] is called Āveṣṭita.

208. Udveṣṭita : When the fingers beginning with the first one [forefingers] are gradually pointing outwards at the time [the hand] moves round, the Karaṇa thus produced is called Udveṣṭita.

209. Vyavartita : When fingers beginning with the last one (the little finger) are gradually pointing inwards at the time [the hand] moves round the Karaṇa thus produced is called Vyavartita.

210 Parivartita : When the fingers beginning with the last one (tho little finger) are gradually pointing outwards at the time [the hand] moves round, the Karaṇa thus produced, is called Parivartita.

211. Hand gestures in their [various] movements when applied in drama and dance should be followed by Karaṇas having [appropriate expression of] the face, the eyebrows and the eyes.

The movements of arms

212-213. Persons dealing in drama and dance have prescribed ten [movements] of arms : Tiryak, Ūrdhvagata, Adhomukha, Āviddha, Apaviddha, Maṇḍala, Svastika, Añcita, Kuñcita and Pṛṣṭhaga.

214. O Brahmins, I have now finished the brief description of rules regarding the Karaṇas and shall speak afterwards about the movements of the breast, the belly and the sides.

Here ends Chapter IX of Bharata's Nāṭyaśāstra
which treats of the Gestures of Hands.

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207 (B.215, G.206). 208 (B.216, G.207).
209 (B.217, G.208). 210 (B.218, G.209).
211 (B.219, G.210). 212 (B.220, G.211).
213 (B.221, G.212). 214 (B.222, G.213).

CHAPTER TEN

THE GESTURES OF OTHER LIMBS

The breast

1. The breast is known to be of five kinds : Ābhugna (slightly bent), Nirbhugna (unbent), Prakampita (shaking), Udvāhita (raised) and Sama (natural).

2. Ābhugna (slightly bent)—(the breast) lowered, back high, shoulders slightly bent and at times loose (not stiff).

3. (Uses) ; in hurry, despair, fainting, sorrow, fear, sickness, broken heart, touching of cold objects, rains and being ashamed of some act.

4. Nirbhugna (unbent)—(the breast) stiff, back depressed, shoulders not bent and raised.

5. (Uses) : in paralysis, having resentment, look of surprise, assertion of truth, mentioning oneself haughtily, and excess of pride.

6. Prakampita (shaken)—the breast incessantly heaved up [and down].

7. (Uses) : in laughter, weeping, weariness, panic, [fit of] asthma, hiccough, and misery.

8. Udvāhita (raised)—the breast raised up.

(Uses) : in (representing) deep breathing, viewing some lofty [object], and yawning.

9. Sama (natural)—All the limbs being in the Caturasra and with Sauṣṭhava the breast will be called Sama (natural).

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1 (B.IX.223, G.1). 2 (B.IX.224, G.2).

3 (B.IX.225, G.3). 4 (B.IX.226, G.4).

5 (B.IX.227, G.5). [1] B.G. read after this an additional couplet.

6 (B.IX.229, G.7). 7 (B.IX.230, G.8).

8 (B.IX.231, G.9). 9 (B.IX.232, G.10).

The sides

10. I have properly described the variety of the breast movements. And I shall now define here the two sides.

11. The sides are of five kinds, viz., Nata (bent), Samunnata (raised), Prasārita (extended), Virvartita (turned round) and Apasṛta (drawn away).

12-15. Nata (bent)—the waist slightly bent, one side slightly bent, one shoulder drawn away slightly.

Unnata (raised)—The other side [on the assumption of the Nata position] will be Unnata (raised), [because in relation of it] the waist, the side, the arm and the shoulder will be raised.

Prasārita (stretched)—the stretching of the sides in their (respective) directions.

Vivartita (turned round)—the Trika (sacrum) is to be turned round.

Prasṛta (drawn away)—the side restored to its original position from the Vivartita movement [described above].

These are the definition of the various kinds of sides.

Uses of the sides

16-17. Nata (bent)—in approaching any body.

Unnata (raised)—in going backwards.

Prasārita (stretched)—in joy and the like.

Vivartita (turned round) –in turning about.

Apasṛta (drawn away)—in returning.

These are the uses of sides. Now listen about those of the belly

The belly

18. The belly is of three kinds: Kṣāma (thin), Khalva (depressed), and Pūrṇa (full). Of these, the thin (belly) is Kṣāma, the bent is Khalva and the full belly is Pūrṇa.

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10 (B.IX.233, G.11). 11 (B.IX.234, G.12).
12-15 (B.IX.235-238, G.13-16). [1] B reads *nivartita*.
16-17 (B.IX. 239-240, G.17-18). 18 (B.IX.241, G.19).

Uses of the belly

19-20. Kṣāma, (thin) : in laughter, weeping, inhalation and yawning.

Khalva (depressed) : in sickness, penance (*tapas*), weariness and hunger.

Pūrṇa (full) : in emitting breath, fatness, disease, too much eating and the like.

These are the uses of the belly. Now listen about that of the waist.

The waist

21-24. The waist in dance and drama is of five kinds, viz. Chinnā (turned aside), Nivṛttā, (turned round), Recitā (moved about), Prakampitā = Kampitā (shaken) and Udvāhitā (raised).

Chinnā (turned aside)—in turning the middle of the waist.

Nivṛttā (turned round)—in turning to the front from the reverse position.

Recitā (moved about)—in moving in all directions.

Prakampitā (shaken)—in obliquely moving up and down.

Udvāhitā (raised)—in raising the two sides of the waist slowly.

These are the movements of the waist. Now listen about their uses.

Uses of the waist

25-26. Chinnā (turned aside) : in exercising [the limbs], hurry and looking round.

Nivṛttā (turned round) : in turning round.

Recitā (moved about) : in movements [of the general type].

Prakampitā (shaken) : in the walking of hunch-backs and persons of the inferior type.

19-20 (B.IX,242-243a, 244a, G.20-21). [1] B.G. read an additional hemistich between 20a and 20b.

21-24 (B.IX.244b-248a, G.22-25). [1] B.G. read differently.

25-26 (B.IX.248b-250a, G.26-27).

Udvāhitā (raised) : in the [movement of] corpulent [persons] and the amorous movements of women.

The thigh

27-30. The thighs have five conditions, viz. Kampana (shaking) Valana (turning), Stambhana (motionlessness), Udvartana (springing up) and Vivartana (turning round).

31, Kampana (shaking)—raising and lowering of heels repeatedly.

Valana (turning)—drawing the knees inwards [while going].

Stambhana (motionlessness)—suspension of movement.

Udvartana (springing up)—drawing the knee inwards (*valita*) and moving it.

Vivartana (turning rould)—drawing the heels inwards.

Uses of the thigh

32. Kampana (shaking) : in the frightened movement of persons of the inferior type.

Valana (turning) : in the movement of women at ease.

Stambhana (motionlessness) : in perturbation and despair.

Udvartana (springing up) : in exercising [the limbs] and the Class Dance.

Vivartana (turning round) : in going round due to causes like hurry.

33. Similar other [conditions of the thigh] as they are found in popular practice, may be assumed. So much about the description of the thigh. Now listen about the shank.

The shank

34-37. The shank is of five kinds, viz Āvartita (turned) Nata (bent), Kṣipta (thrown out), Udvāhita (raised) and Parivṛtta (turned back).

27-30 (B.IX.250b-253, G.28-31a).

30-32 (B.IX.254-256a, G.31b-33).

33 (B.IX.256b-257a, G.34). 34-37 (B.IX.257b-258a, G.35).

Āvartita (turned)—the left foot turning to the right and the right [one] to the left.[1]

Nata (bent)—the knee bent.

Kṣipta (thrown out)—shank thrown out.[1]

Udvāhita (raised)—raising [a shank] up.

Parivṛtta (turned back)—the turning back [of a shank].

Uses of the shank

38-40. Āvartita (turned) : in the Jester's walking.

Nata (bent) : in assuming Sthāna (standing) and Āsana (sitting) postures,

Kṣipta (thrown out) : in the exercise [of limbs] and the Class Dance.

Udvāhita (raised) : in movements like quick (*āviddha*) walking.

Parivṛtta (turned back) : in Class Dance and the like.

These are the movements of the shank. Now listen about the movement of the feet.

The feet and their uses

41-50. The feet are of five kinds, viz. Udghaṭṭita, Sama, Agratalasañcara, Añcita and Kuñcita.

Udghaṭṭita—standing on the fore part of the feet and then touching the ground with the heels.

(Use) : In practice this is to follow the Udghaṭṭita Karaṇa and this should be applied once or more in the high or medium speed.

Sama (natural)—[feet] naturally placed on an even ground. It relates to representing a natural posture.

(Use) : It should be kept still in representing the natural

38-40 (B.IX.262b-263a, G.39).

41-50 (B.IX.265b-270a, 273b-278a, G.42-45, 47-52). [1] B. adds three additional couplets after 45, and G. adds one additional couplet after 44.

[2] B. reads *sthita* for *kṣata* meaning 'wound'.

position of the body in connexion with the various Karaṇas, but in the Recaka movement of the feet it should be moved.

Agratalasañcara—the heels thrown up, the big toe put forward and the other toes bent.

(Uses): This [is to be used] in urging, breaking, standing posture (*sthānaka*), kicking, striking the ground, walking, throwing away [something], various Recaka movements and walking on the forepart [of the foot] due to an wound at the heel.

Añcita—the heels on the ground, the forepart of the feet raised and all the toes spread.

(Uses) ; It is to be applied in representing a movement with wound at the forepart of the foot, turning round in every way, foot being struck [by something] and in various Bhramarī movements.

Kuñcita—the heels thrown up, toes all bent down and the middle of the feet too bent.

51. (Uses): It is to be used in aristocratic (*udātta*) going, turning round to the right and *vice versa* and the Atikrāntā Cārī.

The Cārīs

52. Persons practising [the Cārīs] should take up simultaneously the movements of the feet, the shanks and the thighs. [For] in the movement of feet are included all the movements of the shanks and the thighs.

53. The thighs follow the way in which the feet are moved, and these two [limbs] constitute together the Cārī of the feet.

54. These are the descriptions and uses of the [various] limbs. I shall now describe the System of the [different] Cārīs.

Here ends Chapter X. of Bharata's Naṭyaśāstra, which treats of the Gestures of other Limbs

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51 (B.IX.278-279a, G.53). [1] B. reads after this three additional hemistichs wich define the Sūcī foot as follows: The [right foot with its] heel raised resting on the big toe and the left foot in the natural position constitute the Sūcī feet. It is used in dance and playing the Nūpura.

52 (B.IX.281, G.56). 53 (B.IX.282, G.57).

54 (B.IX.283, G.58).

CHAPTER ELEVEN

THE CĀRĪ MOVEMENTS

Definitions

1. As the Cāris prescribed by rules and connected with [different] limbs relate to (*vyāyacchante* from *vyā-yam*, stretch out to) one another they constitute (lit. are called) a *vyayāma* (System)[1].

2. Cārī : The movement [mainly] with a single foot, is called the Cārī.

Karaṇa[1] : The two feet moving [together] is called the Karaṇa.

3. Khaṇḍa : A combination of the [three] Karaṇas is called the Khaṇḍa.

Maṇḍala : Three or four Khaṇḍas combine to make up the Maṇḍala.

Uses of the Cārī

4. From the Cāris proceed dance as well as movements [in general] and release of missiles ; and [the stage] fighting [in general] should be made with the Cārīs.

5. Whatever has been described as Histrionic Representation (*nāṭya*) is included in the Cārīs, and no part of it can take place without the same.

6. Hence I shall described the rules of the Cārīs which are to be used in dance, ordinary movements and fights [on the stage].

The thirtytwo Cārīs

7-9. The following sixteen are the earthly (*bhaumī*) Cārīs : Samapādā, Sthitāvartā, Śakaṭāsyā, Adhyardhikā, Cāṣagati, Vicyavā,

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1 (B.X.2, G.2). [1] B.G. read one additional couplet before this.

2 (B.X.3, G 3). [1] This *karaṇa* should be distinguished from that mentioned in NŚ. IV. 30, 34-75, 63ff. 3 (B.X.4, G.4).

4 (B.X.5, G.5). 5 (B.X.6, G.6). 6 (B.X.7, G.7).

7-9 (B.X.8-10, G.8-10).

Eḍakākrīḍitā, Baddhā, Urūdvṛttā, Aḍḍitā, Utsyanditā,[1] Janitā, Syanditā[2], Apasyanditā[3], Samotsarita-matalli and Matalli.

10-12. The aerial (*ākāśikī*) Cārīs are sixteen in number. They are as follows: Atikrāntā, Apakrāntā, Pārśvakrāntā, Ūrdhvajānu, Sūcī, Nūpurapādikā, Dolapādā, Ākṣiptā, Āviddhā, Udvṛttā, Vidyudbhrāntā, Alātā, Bhujaṅgatrasitā, Hariṇaplutā, Daṇḍā and Bhramarī.

The earthly Cārīs

13. Samapādā - the two feet close together, the nails [of the toes] meeting, and standing on the spot[1].

14. Sthitāvartā—one Agratalasañcara foot drawn up to cross the remaing foot and this movement repeated with another foot after separating the two.

15. Śakaṭāsyā—the body held upright, one Agratalasañcara foot put forward and the breast being Udvāhita.

16. Adhyardhikā—the left foot on the back (i.e. heel) of the right one, the latter to be drawn away [a Tāla and half a part].[1]

17. Cāṣagati—the right foot put forward and then drawn back and at the same time left foot drawn back and put forward afterwards.

18. Vicyavā—seperating the feet from the Samapādā position and striking the ground with their fore part.

19. Eḍakākrīḍitā—jumping up and down with the Talasañcara feet.

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[1] G. reads these names as *Utspanditā, Apaspanditā* and *Spanditā* and B. as *Utspanditā, Syandita,* and *Apasyanditā*. I have been taken the root *syand* as the basis of all these names. Mss. erratically give *syand* and *spand.* [2] see note 1 above. [3] *ibid.*

10-12 (B.X.11-13, G.11-13).

13 (B.X.14, G 14). [1] On the appropriateness of this name Ag. writes: ननु समपादा कथं वा चारीत्याह –स्थानसंश्रयेति यदा समपाद एव स्थानान्तरं गच्छति तदा चरणचारी भवत्येव योग्यतया तथा व्यपदेशादिति भाव:.

14 (B.X.15, G.15). 15 (B.X.16, G.16).

16 (B.X.17, G.17). [1] The exact measure ($1\frac{1}{2}$ *tāla*) is given by Ag,

17 (B.X.18, G.18). 18 (B.X.19, G.19). 19 (B.X.20, G.20).

20. Baddhā—The sideways movement of the thighs when the two shanks are crossed.

21. Urudvṛttā—the heel of a Talasañcara foot placed outwards, one of the shanks to be slightly bent and the thigh turned up.

22. Aḍḍitā—one Agratalasañcara foot rubbing against the fore part or the back of another foot.

23. Utsyanditā—the two feet to move gradually sideways (lit. in and out) in the manner of the Recaka.

24. Janitā—a Muṣṭi hand held on the breast and another hand movod round, and the feet to be Talasañcara.

25. Syanditā—one foot put forward five Tālas away from the other.

Apasyanditā—the reverse of the Syanditā Cārī (*i.e.* another foot being put forward five Tālas away from the other).

26. Samotsarita-matalli—going back with a circular movement and the feet being of the Talasañcara kind.

27. Mattali—going back with a circular movement and hands being Udveṣṭita and motionless.

28. These are the Cāris used in pesonal combat as well as in the Karaṇas. I shall now describe the aerial Cārīs.

The aerial Cārīs

29. Atikrāntā—a Kuñcita foot thrown up, put forward and caused to fall on the ground.

30. Apakrāntā—the Valana posture of the two thighs, a Kuñcita foot raised and thrown down sideways.

31. Pārśvakrāntā—one foot Kuñcita and another thrown up and brought near the side.

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20 (B.X.21, G.21), 21 (B.X.22, G.22). 22 (B.X.23, G.23).
23 (B.X,24, G.24). 24 (B.X.25, G.25). 25 (B.X.26, G.26).
26 (B.X.27, G.27). 27 (BX.28, G.28). 28 (B.X.29, G.29).
29 (B.X.30, G.30). 30 (B.X.31, G.31). 31 (B.X.32, G.32).

32. Ūrdhvajānu—throwing up a Kuñcita foot and its knee brought up to the level of the breast, and the remaining knee without movement and then this second foot thrown up in the manner of the first, and the first foot kept motionless.

33. Sūci—a Kuñcita foot thrown up and brought above the knee of the remaining foot and then to let it fall on its fore part.

34. Nūpurapādikā—one Añcita foot raised up and taken behind another foot and then quickly caused to fall on the ground.

35. Dolapādā—one Kuñcita foot thrown up and moved from side to side and then caused te fall on the ground as an Añcita foot,

36. Ākṣiptā—one Kuñcita foot thrown off and then placing it quickly on an Añcita foot by crossing the shank of the remaining leg.

37. Āviddhā—one Kuñcita foot from the Svastika position stretching and falling on the ground quickly as an Añcita foot.

38. Udvṛttā—the (Kuñcita) foot of the Āviddha Cārī taken round [the thigh of the remaining leg] and thrown up and then caused to fall [on the ground].

39. Vidyudbhrāntā—one foot turned to the back and after touching its top part to be stretched and the head moved in a circle.

40. Alātā—one foot stretched backwards and then put in and afterwards caused to fall in its heel.

41. Bhujaṅgatrasitā—one Kuñcita foot thrown up and the waist and the knee being turned round and the thigh [of the remaining foot] to be turned round too.

42. Hariṇaplutā—the foot in the Atikrāntā Cārī to be caused to fall on the ground after a jump and the shank of an Añcita foot to be put in the Kṣiptā posture.

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32 (B.X.33, G.33). 33 (B.X.34, G.34). 34 (B.X.35, G.35). 35 (B.X.36, G 36). 36 (B.X 37, G.37). 37 (B X 38, G.38). 38 (B.X.39, G.39). 39 (B.X.40, G.40). 40 (B.X.41, G.41). 41 (B.X.42, G.42). 42 (B.X.43, G.43).

43. Daṇḍapāda: the foot in the Nūpura—[pādikā] Cārī to be stretched and quickly to turn.

44. Bhramarī : the foot in the Atikrāntā Cārī to be thrown up and the entire body turned round (lit. the Trika turned round) and then the second foot to be moved on its sole.

45. These are the aerial Cārīs, consisting of graceful movements of the limbs. These are to be applied in the release of weapons like an arrow and the thunderbolt (*vajra*).

46. O Brahmins, in all these cases the two hands should, according to the circumstances, either precede, go simultaneously with or follow the feet.

47. Where the foot [moves], there the hand [should follow] and where the hand [moves], there the entire body. [Hence] after taking a step, all the minor limbs should be made use of.

48. When in course of a Cārī a foot comes to rest on the ground the [corresponding] hand should be moved round and brought on the waist.

49. I have fiinished describing the Cārīs consisting of graceful movements of the limbs. I shall now speak of the Sthānas (standing posture) to be used in the release of missiles of all kinds.

The Sthānas

50. The six Sthānas (standing posture) for men are Vaiṣṇava, Sampāda, Vaiśākha, Maṇḍala, Ālīḍha, and Pratyālīḍha.

51-52. Vaiṣṇava—the feet two Tālas and a half apart, one foot in the natural posture and another obliquely placed with toes pointing sideways and the shank bent (*añcita*) and limbs with the Sauṣṭhava. Viṣṇu is the presiding deity of this Sthāna.

53. (Uses) : From this Sthāna persons of the superior and the middling types should carry on their ordinary (lit. natural) conversation in connexion with the various duties.

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43 (B.X.44, G.44) 44 (B.X 45, G.45). 45 (B.X.46, G.46).
46 (B.X.47, G.47). 47 (B.X.48, G.48). 48 (B.X.49, G.49).
49 (B.X.50, G.50). 50 (B.X.51, G.51).
51-52 (B.X.52-53, G.52-53). 53 (B.X.54, G.54).

54. It should also be assumed in throwing a disc, holding a bow, in patient and stately movement of the limbs and in anger.

55-57. On being reversed it is to be used in anger of love. And similarly in the administration of rebuke, and in love, distress, apprehension, envy, cruelty, assurance, and recollection, it is to be assumed when the Erotic, the Marvellous, the Odious and the Heroic Sentiments are prominently introduced.

57-58. Śamapāda—the feet in the natural posture and kept one Tāla apart and the body with the natural Sauṣṭhava. Brahman is its presiding deity.

58-60. (Uses) : It should be assumed in accepting blessings from the Brahmins[1], and in mimicking birds. The bridegroom at the marriage ceremony, persons in the sky, chariot and aerial car (*vimāna*), persons[2] of marked sects (*liṅgasthā*) and persons practising vows are also to assume this.

60-62. Vaiśākha—the two feet three Tālas and a half apart and the thighs without motion ; [besides this] the two feet to be obliquely placed pointing sideways. Kārtikeya (Skanda) is its presiding deity.

62-64. (Uses) : This Sthāna should be assumed in riding horses, and in exercise, exit [from any place], mimicking large birds, practice of bending the bow and in the Recakas [of the feet].

64-65. Maṇḍala : It relates to Indra (*i.e.* its presiding deity is Indra). In it the feet are four Tālas apart and they are obliquely placed and turned sideways, the waist and the knee are in the natural position.

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54 (B.X. 55, G.55). 55-57 (B.X.56-58, G 56-57).

57-58 (B.X.58-59, G.58).

58-60 (B.X.59-61, G.59-60). [1] *vipramaṅgala—vipraiḥ yan maṅgalāśirvacanādi* (Ag.).

[2] *liṅgasthān—śaivādyāḥ vratasthā ūrdhvakāyādi prajñaṅgāḥ* (?) (Ag.).

60-62 (B.X.61-63, G.61-62). 62-64 (B.X.63-65, G.63-64).

64-65 (B.X.65-66, G.65).

65-66. (Uses): The Maṇḍala Sthāna should be assumed in the use of weapons like the bow and the thunderbolt, riding of elephants, and mimicking large birds.

66-67. Āliḍha : The right foot in the Maṇḍala Sthāna drawn five Tālas apart [from the other foot] will make the Āliḍha Sthāna. Rudra is its presiding deity.

67-69. (Uses): This Sthāna should be assumed in all acts relating to the Heroic and the Furious Sentiments, duel of wrestlers and in the representation of enemies, an attack [on them], and release of missiles.

69-70. Pratyāliḍha: When the right foot is bent and the left foot is put forward in the Āliḍha Sthāna the Pratyāliḍha Sthāna will be produced.

70-71. (Uses): The missiles made ready for throwing from the Āliḍha Sthāna are to be [actually] thrown from the Pratyāliḍha Sthāna. The actor should use various weapons from this Sthāna.

The four Nyāyas in using weapons

71-72. There are four Nyāyas (ways) of using weapons (lit. releasing missiles), viz. Bhārata, Sāttvata, Vārṣagaṇya, and Kaiśika.

72-73. In the Bhārata [Nyāya the weapon] should strike (lit. cut) at the waist, in the Sāttvatta at the foot, in the Vārṣagaṇya at the breast and in the Kaiśika at the head.

73-74. In these Nyāyas arising out of the various Cārīs, the actors should walk about [on the stage] at [the time of] using weapons.

74-75. The Nyāyas (way) are so called[1] because fights [on the stage] are *nīyante* (carried on) with the Aṅgahāras relating to the Nyāyas and arising out of them.

65-66 (B.X.66-67, G.66). 66-67 (B.X.67-68, G.67).
67-69 (B.X.68-70, G.68-69). 69-70 (B.X.70-71, G.70).
70-71 (B.X.71-72, G.71). 71-72 (B.X.72-73, G.72),
72-73 (B.X.73-74, G.73). 73-74 (B.X.74-75, G.74).
74-75 (B.X.75-76 G.75). [1] *prakīrtitāḥ* B. reads *pravartitāḥ*.

75-79. Bhārata : Putting forward the shield with the left hand and taking the sword (lit. weapon) the actor should walk *about on the stage. Stretching the hand forward fully and then drawing it back he should move the shield at his back from side to side and flourish the sword (lit. weapon) around his head, and it* should also be turned round [about the wrist] near the cheek. And again the hands holding the sword and the shield should be flourished gracefully around the head.

80-81. Sāttvata : I shall now speak of walking about in the Sāttvata Nyāya. In it the same flourishing (*i.e.* as in Bhārata) of the sword and the shield holds good, but this (the flourishing of the weapon) should take place at one's back.

81-82. Vārṣagaṇya . The walking about in the Vārṣagaṇya Nyāya will be similar to that in the Sāttvata, and the sword (lit. weapon) and the shield also should be flourished similarly, but these should go round the head.

83-84. Kaiśika : The flourishing of the sword (lit. weapon) near the breast or the shoulder which is to take place in the Bhārata [Nyaya] will hold good in case of the Kaiśika. But [in the latter] the sword (lit. weapon) should be made to strike only after being flourished over the head.

84-85. With these graceful movements of the limbs weapons like the bow, the thunderbolt and the sword are to be flourished at the time of their use.

85-87. In the stage-fight there should be no [actual] piercing, cutting or flow of blood and the actual striking. The use of weapons (lit. release of missiles) should be done with its mimicry, or the cutting off [of any one's limb] should be represented, according rules, by the use of gestures and postures only.

78-88. The exercise should be performed in the Aṅgahāras

76-79 (B.X.76-80, G.76-80). 80-81 (B.X.81-82, G.80-81).
81-82 (B.X.82-83, G.82-83) 83-84 (B.X.84-85, G.83-84).
84-85 (B.X.85-86, G.85). 85-87 (B.X.76-88, G.76-87).
87-88 (B.X.88-89, G.88). [1] B.G. read one additional couplet after this.

embellished with the Sauṣṭhava and accompanied by music with [proper] tempo and Tāla.

The Sauṣṭhava

88-91. Those performing the exercises [in Aṅgahāras] should take care of the Sauṣṭhava, for the limbs without it (Sauṣṭhava) create no beauty (lit. do not shine) in drama or dance. The Sauṣṭhava of limbs is to be presented by being still, unbent, at ease, not very upright and not much bent. When the waist and the ears as well as the elbow, the shoulder and the head are in their natural position (*sama*) and the breast is raised it will be the Sauṣṭhava [of the body].[1]

The Caturasra

91-92. Caturasara : The Vaiṣṇava Sthāna with the two hands moving about at the waist and the navel together with the breast raised, is called the Caturasra of the limbs.

The four acts relating to the bow

92-93. There are four acts relating to the bow, viz. preparing (*parimārjana*), taking an arrow (*ādāna*), taking an aim (*sandhāna*) and shooting (*mokṣaṇa*).

93-94. The preparing (*parimārjana*)[1] is the bending [of the bow], taking (*grahaṇa*) is the pulling out of [the arrow], taking an aim (*sandhāna*) is to put the arrow to the bow, and shooting (*mokṣaṇa*) is the release [of the arrow].

The method of exercise

94-95. One should perform exercise [in the Aṅgahāras and Cārīs] on the floor as well as [high up] in the air and should have beforehand get one's body massaged with the [sesamum] oil or barely gruel.

88-91 (B.X.89b, 91-93, G.89b 90-92). [1] B.G. read one additional couplet after this.

91-92 (B.X.94-95, G.94). 92-93 (B.X.95-96, G.95).

93-94 (B.X.96-97, G.96). [1] G. reads *saṃmārjana*.

94-95 (B.X.97-98, G.97).

95-96. The floor is the proper place (lit. mother) for exercise. Hence one should resort to the floor, and stretching oneself over it one should take exercise.

Health and nourishment of persons taking exercise

96-99. For the strength of body one should take [proper] snuff and get oneself purged [lit. resort to the rule regarding the abdomen], take agreeable food, [meat-] juice and drink. For vitality is dependent on one's nourishment and the exercise is dependent on vitality. Hence one should be careful about one's nourishment. When the body is not cleansed and one is very tired, hungry, thirsty, has drunk too much [water], eaten too much, one shonld not take exercise. The wise [teacher] should give training in exercise to his pupil who has a graceful body and square breast and is not covered with [much] garment.

100. These are the rules regarding the Cārīs in connexion with the exercise of [the limbs]. I shall hereafter speak of the different Maṇḍalas.

Here ends Chapter XI of Bharata's Nāṭyaśāstra
which treats of the Rule of Cārīs.

95-96 (B.X.98-99, G.98).
96-99 (B.X.99-102, G.99-102). 100 (B.X.103, G.103).

CHAPTER TWELVE

THE MAṆḌALA MOVEMENTS

The Maṇḍalas

1. I have now properly described the Cārīs in connexion with the use of weapons (lit. release of missiles). [Now] learn about the Maṇḍalas arising out of a combination of the Cārīs.

2-3. The aerial Maṇḍalas are : Atikrānta, Vicitra, Lalitasañcara, Sūcīviddha, Daṇḍapāda, Vihṛta, Alāta, Vāmaviddha, Lalita and Krānta[1].

3-5. The earthly Maṇḍalas are Bhramara, Āskandita[1], Āvarta, Samotsarita, Eḍakākrīḍita, Aḍḍita, Śakaṭāsya, and Cāṣagata. [Now] listen about their description.[2]

The aerial Maṇḍalas

6-9. Atikrānta—the right foot [to be moved successively] in the Janitā Cārī and [the Śakaṭāsyā Cārī in which the breast is] Udvāhita, the left foot in the Alātā Cārī and the right foot in the Pārśvakrāntā Cārī. (next) the left foot in the Sūcī Cārī and the right foot in the Apakrāntā Cārī, [again] the left foot [successively] in the Sūcī Cārī and [the Bhramarī Cārī by] turning the Trika[1], (then) the right foot in the Udvṛitta Cārī and the left foot in the Alātā Cārī which should be changed (lit. divided) to the Bhramarī Cārī, again this left foot in the Alātā Cārī and the right foot in the Daṇḍapādā Cārī.

10-13. Vicitra—the right foot [successively to be moved] in the Janitā Cārī and in the Talasañcara[1] (Nikuṭṭana), manner

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1 (B.XI.1, G.1).

2-3 (B.XI.2-3, G.2-3). [1] B. adds one additional hemistich after this.

3-5 (B.XI.4-6, G.3-5). [1] Mss. sometimes gives this name as *āspandita* which seems to be a corruption for *āskandita*. See the *Cārī* of this name XI. 7-9.

[2] B. reads 5b. differently.

6-9 (B.XI.7, 8b-11, G.6-2). [1] See Ag.

10-13 (B.XI,11b-12a, 13a, 13-15, G.10-13). [1] See Ag.

(then) the left foot in the Syanditā Cārī, the right foot in the Pārś-vakrāntā Cārī[2], (again) the left foot in the Bhujaṅgatrasitā Cārī and the right foot [successively] in the Atikrānā and Udvṛttā Cārīs, (next) the left foot in the Sūcī Cārī, the right foot in the Vikṣitpā (Ākṣiptā) Cārī and the left foot in the Apakrāntā Cārī.

14-17. Lalitasañcara—the right foot with the knee raised [to move] in the Sūcī Cārī, (next) the left foot in the Apakrānta Cārī and the right one in the Pārśvakrāntā Cārī (again) the left foot [successively] in the Sūcī and the Bhramarī Cāsīs [this latter by turning round the Trika] and the right foot in the Pārśvakrāntā Cārī and the left foot in the Atikrāntā Cārī which to be changed (lit. divided) into the Bhramarī Cārī[1].

18-19. Sūcīviddha—the left foot [to be moved] in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika round], the right foot in the Pārśvakrāntā Cārī the left foot in the Atikrāntā Cārī, next the right foot in the Sūcī, the left foot in the Apākrāntā Crāī and the right foot again in the Pārśvakrāntā Cārī.

20-22. Daṇḍapāda—the right foot to be moved in the Janitā and the Daṇḍapāda Cārīs, the left foot in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika], (next) the right foot in the Ūrūdvṛttā Cārī and the left foot in the Alātā Cārī, (again) the right foot in the Pārśvakrāntā Cārī and the left foot [successively] in the Bhujaṅgatrastā and the Atikrāntā Cārīs to meet the right foot in the Daṇḍapādā Cārī and the left foot [successively] in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika].

23-26. Vihṛta—the right foot [to be moved] in the Janitā Cārī (then) its Nikuṭṭana, (next) the left foot in the Syanditā Cārī and the right foot in the Ūrūdvṛttā Cārī, (then) the left foot in the Alātā Cārī and the right foot in the Sūcī Cārī, again the left

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[2] B. reads one additional hemistich after 10.

14-17 (B.XI.16-17, 19, G.14-16, 18). [1] B.G. reads one additional couplet after 16.

18-19 (B.XI.20-21, G.19-20). 20-22 (B.XI.22-24, G.21-23).

23-26 (B.XI.25-28, G.24-27).

foot in the Pārśvakrāntā Cārī and the right foot in the Ākṣiptā and the Bhramarī [this by turning the Trika] and the Daṇḍapādā Cārīs, (then) the left foot in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika] again the right foot in the Bhujaṅga-trasitā Cārī and the left foot in the Atikrāntā Cārī.

27-29. Alāta—the right foot [to be moved] in the Sūcī Cārī and the left foot in the Apakrāntā Cārī, then the right foot in the Pārśvakrāntā Cārī and the left foot in the Alātā Cārī, after moving by turn in the these [two] Cārīs six or seven times with graceful steps, again the right foot in the Aprkrāntā Cārī and the left foot [successively] in the Atikrāntā and the Bhramarī Cārīs.

30-33. Vāmaviddha—the right foot [to be moved] in the Sūcī Cārī, the left foot in the Apakrāntā Cārī, (then) the right foot in the Daṇḍāpādā Cārī and the left foot in the Sūcī Cārī and right foot in the Bhramarī [this by turning the Trika] and the Pārśva-krāntā, Cārīs, (next) the left foot in the Ākṣiptā Cārī and the right foot in the Daṇḍapādā and the Ūrūdvṛttā Cārīs, (then) the left foot [successively] in the Sūcī, the Bhramarī [this by turning the Trika] and the Alātā Cārīs, (next) the right foot in the Prāśvakrāntā Cārī and the left foot in the Atikrāntā Cārī.

34-37. Lalita—the right foot [to be moved] in the Sūcī Cārī and the left foot in the Apakrāntā Cārī, (then) the right foot in the Pārśvakrāntā and the Bhujaṅgatrasitā Cārīs, (then) the left foot in the Atikrāntā Cārī and the Ūrūdvṛttā Cārīs the left foot and the Alātā Cārī, and the right foot in the Pārśvakrāntā Cārī, next the left foot in the Atikrāntā Cārī with graceful steps.

38-40. Krānta—the right foot [to be moved] in the Sūcī Cārī and the left foot in the Apakrāntā Cārī, then the right foot in the Pārśvakrāntā Cārī and the left foot too in the same Cārī (Pārś-vakrama), moving round alternately in these Cārīs in all directions, again the left foot in the Sūcī Cārī and the right foot in the

27-29 (B.XI.29-30, 31b-32a, G.28-30).

30-33 (B.XI.32b-36a, G.31-34).

34-37 (B.XI 36b-37a, 38-40a, G.35-37). [1] G. omits 35a and 36b.

38-40 (B.XI.40b-43a, G.38-40).

Apakrāntā Cārī. This Maṇḍala is prescribed for the natural gait. Hence it is called Krānta *i.e.* going.

41. These are the aerial Maṇḍalas. Now I shall describe those on the earth.

The earthly Maṇḍalas

42–44. Bhramara—the right foot [to be moved] in the Janitā Cārī and the left foot in the Skanditā (Āskanditā) Cārī, then the right foot in the Śakaṭāsyā Cārī and the left foot to be stretched, (next) the right foot in the Bhramarī Cārī [by turning the Trika], again the left foot in the Skanditā (Āskanditā) Cārī and the right foot in the Śakaṭāsyā Cārī, then the left foot in the Apakrāntā (Apasarpī) Cārī and the Bhramarī Cārī by turning about the back.

45-47. Āskanditā—the right foot [to be moved] in the Bhramarī Cārī and the left foot in the Aḍḍitā and the Bhramarī Cārīs [the latter by turning the Trika], then the right foot in the Ūrūdvṛttā Cārī and the left foot in the Apakrāntā (Apasarpitā) and the Bhramarī Cārīs [the latter by turning the Trika then] the right foot in the Skanditā Cārī, (next) the left foot in the Śakaṭāsyā and the same foot to violently strike the ground.

48-50. Āvarta—the right foot [to be moved] in the Janitā Cārī and the left foot in the Talasañcara (Nikuṭṭaka) Cārī, then the right foot in the Śakaṭāsyā and the Ūrūdvṛttā Cārī, (next) the right foot foot the Atikrāntā (Apasarpī) Cārī turning backwards and the Cāṣagati Cārī, then the right foot in the Skanditā (Askanditā) Cārī and the left foot in the Śakaṭāsyā Cārī, again the right foot in the Bhramarī Cārī with the Trika turned round, and the left foot in the Apakrāntā (Apsarpī) Cārī.

51–53. Samotsaritā—assuming first of all the Samapāda Sthāna, then stretching the two hands with their palms turned upwards, (next) their intermittant Āveṣṭana and Udveṣṭana movements, [then putting the left hand] on the waist, the right hand moved in the Āvartita manner [next the right hand to be put on

41 (B.XI.43b-44a, G.41).
42-44 (B.XI.44b-47a, G.42-44). 45-47 (B.XI.47b-50a, G.45-47).
48-50 (B.XI 50b-53a, G.48-50). 51-53 (B.XI.53b-56a, G.51-53).

on the waist] and the left hand moved in the Āvartita manner, moving round alternately with this Cārī will rise to the Samotsarita Maṇḍala.

54-55. Eḍakākrīḍita—the two feet on the ground [to be moved successively] in the Sūcī and the Eḍakākrīḍita Cārīs, (next) the swift moving Bhramarī Cārī by turning the Trika, (then) moving [the feet] round alternately in the Sūcī and the Āviddha Cārīs. This will give rise to the Khaṇḍa-maṇḍala named Eḍakākrīḍita.

56-58. Aḍḍita—the right foot [to be moved] in the Udghaṭṭita manner and then [simply] moved round, next [to be moved] in the Syanditā (Āsyanditā) Cārī and the left foot in the Śakaṭāsyā Cārī, next the right foot to be moved backwards in the Apakrāntā (Apasarpī) and the Cāṣagati Cārīs, (then) the left foot in the Aḍḍitā Cārī and the right foot in the Apakrāntā (Apasarpitā) Cārī. (next, the left foot in the Bhramarī Cārī and the right foot in the Syanditā (Āsyanditā) Cārī and to violently strike the ground.[1]

59-60. Śakaṭāsya—The right foot [to be moved] in the Janitā Cārī and next it to move in the Talasañcara (Nikuṭṭaka) manner, the same foot in the Śakaṭāsya Cārī and the left foot in the Syanditā (Āsyanditā) Cārī, moving round in this manner alternately with the Śakaṭāsyā Cārī. This Cārī Maṇḍala named the Śakaṭāsya is to be used in fight.

61-62. Adhyardha—the right fooot [to be moved successively] in the Janitā and Syanditā Cārīs, then the left foot in the Apakrāntā (Apasarpitā) Cārī and the right foot in the Śakaṭāsya Cārī. Moving around alternately in these Cārīs, will be the Cārī Maṇḍala named the Adhyardha to be used in personal combat.

63-64. Piṣṭakuṭṭa—The right foot [to be moved] in the Sūcī Cārī and the left foot in the Apakrāntā [then] the right foot in

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54-55 (B.XI.56b-58a, G.54-55). [1] This *khaṇḍamaṇḍala* seems to be another name for *eḍakākrīḍita.*

56-58 (B.XI.58b-61a, G.56-58). [1] *āsphoṭana—padatalena bhūmitāḍana* (Ag.).

59-60 (B.XI.61b-63a, G.59-60). 61-62 B.XI.63b-65a, G.61-62).

63-64 (B.XI.65b-67a, G.63-64).

the Bhujaṅgatrasitā Cārī and the left foot too in the same Cārī. Thus going round in the Bhujaṅgatrásitā Cārī is known as the Cārī Maṇḍala named the Piṣṭakuṭṭa known to be used in personal combat.

65, Cāṣagata—Going round with feet in the Cāṣagatā Cārī is called the Cārī Maṇḍala named Cāṣagata. It to be used in personal combat.

66. Here I have described in brief the Maṇḍalas arising out of the various Cārīs. Now I shall describe the Sama Cārīs.

67. The use of the Sama Cārīs are known as Sama Maṇḍalas. [An actor] using them is to follow the instruction of the master actor (*ācāryabuddhi*).

68. These Maṇḍalas to be used in fight aud personal combat, are to be performed with sportiveness and graceful movements of limbs, and should be accompanied by [suitable] instrumental music.

Here ends Chapter XII of Bharata's Nāṭyaśāstra,
which treats of the Rules about the Maṇḍalas.

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65 (B.XI.67b-68a, G.65). 66 (B.XI.68b-69a, G.66).
67 (B.XI.69b-70a, G.67). 68 (B.XI.79b-71a, G.68).

CHAPTER THIRTEEN

THE DIFFERENT GAITS

1. So much about the formation of the Maṇḍalas by a combination of the Systems of Cāri (*cārī-vyāyāma*). I shall hereafter describe the Gaits suitable for (lit. existing in) different characters [in a play].

Entrance of dramatis personae

2-3. After the Upavahana in accompaniment of drums and other musical instruments has been performed by observing Kalās suitable to the Mārga [adopted in it], and the Dhruvās [to be sung] at the entrance of dramatis personae, have commenced and the curtain has been drawn away, the actors who are to develop the Sentiments in the various items [of a play] should enter (lit. be made to enter) the stage.

Posture for superior and middling characters at the entrance

4-7. In case of characters of the superior and the middling types [the actor] should assume the Vaiṣṇava Sthāna, his breast being raised, Sama and Caturasra, shoulders at rest and not raised very much, the neck as graceful as that of a peacock, the shoulders eight Aṅgulas apart from the ears, the chin four Aṅgulas apart from the breast, and the two hands (the right and the left) respectively at the navel and at the left waist.

The interval of their feet

8-9. [In the posture described above] the interval between the two feet [of the actor] should be two Tālas and a half. Steps

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1 (B.XII.1, G.1). [1] On the Gait Ag. says : "The Gait is to be prescribed with a view to the person, Sentiment, situation, place and occasion".

2-3 (B.XII.2-3, G.2-3). [1] It seems that *upavahana* gave rise to *upohana*(Pkt.) which afterwards was adopted in its place ; for *upohana* see NŚ. (Ch) XXXI. 235ff, It is defined by Ag. as follows : *upohyante samāsa-vyāsataḥ padakalātālasamabhihitāḥ svarā yasminn aṅge tat tathoktam* (I.p.186).

4-7 (B.XII.4-7, G.4-7). 8-9 (B.XII.8-9,G.8-9).

that he will take should according to his own measure [of the hand] be four or two Tālas or one Tāla wide.

9-10. In case of [characters such as] gods and kings the steps should be four Tālas wide, of the middling [type of characters] two Tālas, and of women and persons of the inferior type one Tāla wide.

The time for their steps

10-11. [And the time required for the steps should be] four or two Kalās or one Kalā only. [Steps] of the superior [characters] should take four Kalās, those of the middling type two Kalās and those of the inferior type one Kalā only.

The tempo of their Gait

12. An expert in the theatrical art should apply three kinds of tempos—slow, medium and quick—to the Gait [of different characters] according to their nature.

13. The Gait of the superior [characters should be] slow, that of the middling [characters should have] the medium [tempo, while the Gait of] the inferior [characters should be] quick and copious. [Thus] should be applied the three tempos according to the spirit [of the different characters].

14. So much about the rules regarding the timing and tempo [of the steps]. O the sinless ones, listen now about the manner of taking steps [suitable to different characters].

The natural Gait

15. In his natural [Gait] a superior [character] is to raise his knee up to the height of the waist and in case of Cārīs to be used in fighting the same (*i.e.* the knee) is to be raised up to the height of the breast.

16-19. With the graceful steps of the Pārśvakrāntā Cārī and

9-10 (B.XII.9-10, G.9-10). 10-11 (B.XII.10-11, G.10-11).
12 (B.XII.12, G.12). [1] B. reads *layaṃ budhaḥ*
13 (B.XII.13, G.13). [1] *sattvam—cittavṛttiḥ* (Ag.).
14 (B.XII.14, G.14). 15 (B.XII.15, G.15).
16-19 (B.XII.16-19, G.16-19).

in accompaniment of instrumental music he should go five uniform steps, towards the corner of the stage and then he should move in the Sūci Cāri by putting forward his left foot first and the right foot afterwards. Then turning round he should go [five similar steps] towards the second corner of [of stage] and then move in the Sūci Cāri by putting forward his left foot first and the right foot afterwards. Next time he should [again turn round and] go [five similar steps] towards the musical instruments and then again move in the Sūci Cāri by putting forward his left foot first and the right foot afterwards. Thus his movement will consist of twentyone steps.

20. In an oblong stage the actor (*bharata*) should make elaborate foot movements (lit. coming and going by foot-steps), but in square and triangular stages such movements should respectively be of the Caturasra and the Tryasra types.

21. When [a character] is walking along with his equals, the tempo [of his Gait] will be [according to his own rank in terms] of four or two Kalās or of one Kalā.

22. But when any one is walking accompanied by persons of the middling and the inferior types [the tempo of the Gait of the group] will be in terms of four and two Kalās and one Kalā.

23. The wise actors should make the steps four Tālas wide in case of gods, Dānavas Pannagas (Nāga), Yakṣas, kings, and Rākṣasas.

24. All [other] dwellers of the heaven[1] will have steps of medium [width]. But those among them who are haughty[2] should have Gait similar to that of the gods.

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[1] See V. 70-71. [2] *vedhaḥ—pārṣṇikṣetre sūcipādanipātaḥ* (Ag.).

20 (B.XII.20, G.20). 21 (B.XII.21, G.21).

22 (B,XII.22, G.22).

23 (B.XII.23, G.23). [1] B.G. reads here *daitya* instead of *deva* (god).

24 (B.XII.24, G.24). [1] By such dwellers *devadūtas* are meant (Ag.). [2] *mātaliprabhṛtayaḥ* (Ag.).

Gait of kings

The sages question :

25-28. "If the kings are human beings why should they have a Gait similar to that of the gods ?" It is said [in reply], "Why should not the kings have Gait suitable for these (*i.e.* gods) ? In drama the characters [are of three kinds, viz.] divine, semi-divine (lit. divine-human) and human. Of these, the nature of gods is divine, that of the kings is semi-divine and that of the others is known to the people as human. For the kings have been described in the Vedas and the Vedānta (Upaniṣad)[1] as being made up (lit. born) of the parts of [different] gods. Hence there cannot be any fault in kings imitating the gods."

29. This is the rule of the Gait in ordinary walking, but for Gaits in cases of hurry, insanity and anger the rule about its measure will not apply.

Gait under special conditions

30. [In those cases] the producers of plays are to apply to all the different characters, superior, middling and inferior, Gaits as modified by their peculiar condition.

31. Their Gaits should be of the duration of half of four Kalās or half of that (*i. e.* two Kalās) on attaining conditions other than the normal ones.

32. [The relative position of the different characters as regards the timing of their Gaits is as follows] : While a superior [character] will have a Gait of four Kalās, a middling [character] is to have that of two Kalās and an inferior [character] of one Kalā.

33. When a middling character will have a Gait of a Kalā, an inferior character is to have that of half a Kalā. Thus one should make [in different Gaits under special conditions) a reduction of Kalās.

25-28 (B.XII.25-28, G.25-28). [1] *vedādhyātmasu=vedeṣu tathā adhyātmaśāstreṣu vedānteṣu* (Ag.).

29 (B.XII.29, G.29). 30 (B.XII.30, G.30).
31 (B.XII.31, G.31). 32 (B.XII.32, G.32).
33 (B.XII.33, G.33). [1] G. read 33 a differently.

34. The Gait of superior persons is not to be applied to that of the middling type, and the Gait of the middling characters is not to be applied to that of the inferior type.[1]

Tempo of Gaits under special conditions

35-37. In case of an attack of fever, hunger, fatigue, due to austerities, [excessive] terror,[1] dissimulation, uneasiness, love [in separation], sorrow and in the sick persons' walking the Gait should be of slow tempo lasting more than four Kalās. But in case of anxiety the Gait should be of four Kalās' [duration].[2]

37-40. In case of concealed (lit. uneasy) love, panic, fright, agitation, joy, hurried action, hearing of unwelcome news, haughtiness or insult, sight of porentuous objects, urgent work, distress, search for enemies, pursuit of an offender and pursuit by a ferocious animal, the wise [actor] should have Gaits with steps of two Kalās' [duration].

Gait in the Erotic Sentiment

41-44. The Gait in ordinary love-making should be graceful. [The lover] is to enter the stage with the female Messenger (*dūti*] showing the way. He is to act his part (lit. meaning connected with the play) by means of the Sūcā[1]. He should be adorned with lovely garments, perfumes, ornaments[2] and garlands of various sweet-scenting flowers. He should walk with graceful steps in the Atikrāntā Cāri, and his limbs should have the Sauṣṭhava, and he should move with proper tempo and Tāla. His hands should always follow the feet. The former should be raised along with the falling of the latter and with the raising of the latter the former should fall (lit. vice versa)[3].

45-48. Now listen about the Gait in case of concealed love. After dismissing his servants (lit. men) the lover is to walk

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34 (BXII.39b-40a, G.34).

35-36 (B.XII.34-35, G.35-36). [1] *vismaye* G. *vikṣate*. [2] G. omits 37a.

37 (B.XII.34-36a, G.35-36). 37-40 (B.XII.26b-39a, G-37-39).

41-44 (B.XII.40b-44, G.40b-44a). [1] See NŚ. XXIV.43.

[2] Read *hṛdyair gandhair tathā vastrair alaṃkāraiś ca.*

[3] G. omits 44b. 45-48 (B.XII.45-48a, G.44b-47).

[at night] along with the female Messenger as his guide. He is to put out the lamp. He is to be dressed in [simple] clothes suited to the time day and is to not make his toilet elaborately. In making love secretly a person is to walk with slow and silent steps, and from [any] sounds [heard at the time] he is constantly to look around and tremble in his body and to have a faltering Gait.

Gait in the Terrible Sentiment

48-54. [In treating the Gait] in the Terrible Sentiment I shall speak only with regard to Daityas, Rākṣasas and Nāgas. O Brahmins, the Terrible Sentiment only is dominant in their case. And this Terrible Sentiment is of three kinds, viz. Terrible in make-up, Terrible in limbs and Terrible by nature. [An example of] the Terrible in make-up is [a Rākṣasa] with his body dripping in blood, mouth moistened with it and having pieces of flesh in the hands. An example of the Terrible in limb is a very tall [Rākṣasa] with a prodigious physical frame, many heads, and many hands holding weapons of various kinds. And an example of the Terrible by nature, is a person with red eyes, tawny hair, black complexion and rough voice and a person who is always scolding [others] and who stands with feet four Tālas apart and take steps four Tālas wide. This is the Gait which [characters] resembling them are to have.

Gait in the Odious Sentiment

54-56. The Gait [of a person walking] on the ground which is either a place of cremation or a place gruesome on account of a battle [having taken place there] should be used in acting in connexion with the Odious Sentiment. The feet in the Eḍakākrīḍitā Cārī falling in quick succession sometimes close to and sometimes wide apart from each other, with the hands following them, will constitute the Gait in the Odious Sentiment.

Gait in the Heroic Sentiment

57. The Gait in the Heroic Sentiment should consist of swift footsteps in the various Cārīs.

48-54 (B.XII.48b-54, G.48-53).

54-56 (B.XII.55-57a, G.54-55). 57 (B.XII 57b-57a, p145, G.56).

58. In case of mental excitement the Gait should consist of footsteps of proper Kalā and Tāla (*kāla*) in the Pārśvakrāntā, Āviddhā and Sūcī Cārīs.

Gait in the Marvellous and the Comic Sentiments

59-60. These are the Gaits prescribed for the superior characters. I shall now describe the Gait for the middling and the inferior characters. In their astonishment and joy they are to take swift and short steps in all directions, and in their laughter too they are to take to this and similar foot movements.

Gait in the Pathetic Sentiment

61-63. The Gait in the Pathetic Sentiment should be in slow tempo [and it should be connected with] eyes full of tears, drooping limbs, arms thrown up and down, and loud weeping. And this Gait is also to contain one and a half times more Kalās and is to have repeated foot-movements [of the same kind]. This [Gait] is also to be used in case of women and persons of the inferior type.

63-66. [In connexion with the Pathetic Sentiment] the superior characters should be patient, tearful, heaving deep sighs and looking upwards and [their Gait in conformity with these conditions] is to be of no [regular] measure and [they are] not to have the Sauṣṭhava [of the body]. In case of death of their beloved persons and relatives they are to bend down on their breast in dejection and to become senseless due to grief, and to walk with the feet not raised very high. When too much beaten the shoulder and the arms are to be made drooping and the [entire] body is to be made unsteady (lit. moved round) and walking [should be] by measured steps.

67-69. A [special] Gait is to be assigned to women and persons of the inferior type when they are attacked with cold or are overtaken by a torrential shower. [In such a case] they are to

58 (B.XII.57b-58a, G.57). 59-60 (B.XII.58b-60a, G.58-59).

61-63 (B.XII 60b-62, G.60-62a).

63-66 (B.XII.63-66, G.62b-65). [1] B. reads one additional hemistich after 64.

67-69 (B.XII.67-69, G.66-68).

draw all their limbs together, to shiver greatly, to put their two hands on the breast, to bend their body, and their teeth are to clatter and lips are to throb and the chin is to quiver, and in representing an attack of cold the Gait should be slow.

Gait in the Terrible Sentiment

70-75. In the Terrible [Sentiment] the experts should make the Gait of women, and men of the inferior type who are lacking in spirits, suitable to their nature (lit. in that manner).

[In the Terrible Sentiment] they are to have wide open and moving eyes, the Vidhuta head and the look awe-stricken and turned alternately to sides, and holding the Kapota hand they are to walk with quick steps, trembling body and faltering Gait. This [kind of movement] should be resorted to when a person is pursued [by an enemy], threatened or frightened [by any one]. [And the same rule will apply] when they see anything dreadful or hear any dreadful sound. In the terrified state the Gait suitable for wowen, and men who are cowards (lit. have renounced prowess) will consist of movement of the feet in the Edakākrīditā Cārī falling in quick succession sometimes close to and sometimes at a distance from each other, and the hands are to follow them.

Gait of merchants and ministers

76-78. The Gait of merchants and ministers is to be made natural. They should walk in the Ātikrāntā Cārī with steps two Tālas wide. Their [left hand] showing the upturned Kaṭakāmukha should be on the navel, and the right [lit. the first hand] showing the upturned Arāla should be on one side away[1] [from the left one]. They should not make their limbs drooping, motionless or excessively moving.

Gait of ascetics and sectarians

79-86. Yatis, Śramanas, those practising austerities and those observing the vow of Brahmacarya are to have a [special]

70-75 (B.XII.70-75, G.69-74).

76-78 (B.XII.76-78, G.75-77). [1] B. reads *stanāntare* for '*tadantare* (G. *tathāntare*).

79-86 (B.XII.79-86, G.78-85). [4] *Pidhāva* (B. *vidhāya*).

Gait. [In acting their part] a wise [actor] should have immobile eyes looking only four cubits [in the front], a ready memory, the entire body in steadiness and he is to keep the mind at rest, to assume the marks belonging to his sect and to have modest clothes generally dyed in dark red, and to stand with the Samapāda feet and to assume the Sthāna of the same name. Then he should make two Catura hands one of which is to be stretched. And assuming a serene appearance in conformity with the performance he should perform the Ātikrānta (Atikrama) Cārī with natural (lit. not drooping) limbs. The best ascetics of the great vow are to be connected with these qualities or others contrary to them. As for the rest of the asceticcs they according to the vow [enjoined by their own sects] are to have a Gait confused or stately or sober or mild. And in case of the ascetics of the Paśupata sect they should walk in the Śakaṭāsyā and Atikrānta Cāris with haughty steps.

Gait of a person in darkness or of a blind man

87. The Gait [of a person] in darkness or the Gait of a blind [man] should consist of the feet drawn over the ground and the hands groping for the way.

Gait of one riding a chariot

88-92. The Gait of a person riding a chariot should consist of simple (*cūrṇa*) steps. From the Samapāda Sthāna (posture) he is to make a mimicry of the being carried in a chariot (lit. go the movement of a chariot), and with the one [hand he is to take up] the bow and with the other the pole [of the chariot]. And his charioteer is to remaian busy with the whip and the reins, and the draught animals according to the class [of the vehicle] should be represented differently. And with quick and simple steps he is to enter the stage. The Gait of one in a celestial car (*vimāna*) should be made like that of one riding a chariot. One who is about to

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[2] *liṅgam i.e. japabhasmakaupinādi* (Ag.).

[3] *Gacched—atikramād* (B. *gacched vyatikramād,* G. *gacched yatikramād).*

87 (B.XII.87, G.86). [1] *andha-yāne* (B.G. read *atha yāne*).

88-92 (B.XII.88-92, G.87-91).

mount [these vehicles] is to hold his body up and with opposite of this [motion] one is to make one's discent [from them].

Gait while moving in the sky

92-95. The Gait of a character moving through the sky is to include the aerial Cārīs and looking downwards, and [besides this] one is to move [first] from the Samapāda Sthāna (posture) with simple steps. The Gait of one who desends from the sky is also to be of this kind. This Gait is to consist of steps straight and wide or high and low, or irregular and round about.

The Gait of a person falling from the sky is to include the Apaviddha arms, scattered ends of clothes and eyes set on the ground [below].

Gait in ascending any lofty palace

96-98. [In a play sometimes] there is necessity of ascending [stairs of] a palace, tree or hill or any other high object and descending from them or getting down into a river or some lower region and getting up from it. In ascending [the stairs of] a palace a person should move the feet in the Atikrāntā Cārī, and with the body held up he should put forward his steps in [the flight of] stairs. In descending from the same, the body should be slightly bent and one foot should be in the Atikrāntā Cārī and the other in the Añcita movement.

98-100. This Gait suited to ascending [the stairs of] a palace should be applied in climbing hills. But in the case of hills the limbs are to be thrown up. The climbing of trees [should be represented] by steps in the Atikrāntā, Sūcī, Apakrāntā and Pārśvakrāntā Cārīs.

Gait in getting down into lower places

101-104. This should also be the Gait in coming down [from the trees] and the same should apply in case of getting down into a river.

92-95 (B.XII.92-95, G.91b-94).

96-98 (B.XII.96-98a, G.95-97). [1] *gātram ānamya* (B. *gātram asyaiva*).

99-100 (B.XII.103-104, G.103 104).

101-104 (B.XII.105a, 98b-101, G.98-101).

The Gait in [case of coming down from the top of] a palace will apply only in crossing [a river].

The Gait of a person moving in the river will be according *to the depth (lit. measure) of the water. In shallow water, with the tucking up of one's clothes, and in the deep [water] with the throwing out of hands one is to move with the fore part of one's body slightly bent.* And in case of a person's being carried away by the current (lit. water) he is to stretch out his arms one by one to push forward water repeatedly and during this movement all his limbs are to be busily engaged and the mouth filled up [with water].

Gait in travelling by boat

105. The Gait of a person travelling by a boat should be made up of quick steps. According to these rules (lit. this rule) one should observe the various Gaits and movements.

106-107. All these [conveyances] are to represented (lit. made) by [suggestive] tokens (*saṃjñā*) only. [If you ask] "why", [the reply will be the question], "Will the actors (lit. producers) have to die when the character [to be represented] is said to be dead ?" The elephant will be represented by taking up a goad, the horse by a bit and the other conveyances by a whip.

Gait in riding a horse

108. The Gait of a person riding a horse will consist of the Vaiśākha Sthāna and simple foot steps of the various kinds.

Gait of serpents

109. The Gait of serpents will be by the Svastika feet. [To represent it the actor] is to move in the Pārśvakrāntā Cārī and then make a Recaka of the Svastika feet.

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105 (B.XII.102a, 105b, G.102b, 105a).

106-107 (B.XII.106-107, G.105-106). [1] G. reads 106b as *tasmān nṛtta iti prokte kiṃ kartavyaṃ prayoktṛbhiḥ*. This passage shows that use of painted scenery was not indispensible in the ancient Indian stage On this point Ag. says : तेन चित्रपटादिवियोगेऽपि रथगमनाद्यभिनयनं न(ा)युक्तम् । सौकर्यात्तु तत्करणमपि युक्तम् ।

108 (B.XII.108, G.107). 109 (B.XII.109, G.108).

Gait of a Parasite

110. The Gait of a Parasite (*viṭa*) should be made graceful. [An actor] is to represent (lit. go) the Gait of a Parasite by putting forward Ākuñcita (Kuñcita) feet within one Tāla and holding the Kaṭakāvardhamāna hands with the proper Sauṣṭhava and letting [these] hands follow the feet

Gait of the Kāñcukīya

112-113. [The Gait] of the Kāñcukīya (armour-bearer)[1] should be made [suitable] to his particular age and condition. When he is not old[2] his Gait should be as follows : With the feet raised half a Tāla high and simple steps he should walk carrying his limbs like one who is treading (lit. touching) upon mud.

114. But in case of his being [thoroughly] old he should walk with the trembling body and raise the feet slowly and with [every] step he is to take his breadth.

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110 (B.XII.110, G.109). 111 (B.XII.110, G.110).

112-113 (B.XII.112-113, G.111-112). [1] The word *kañcukiya (kañcukin)* should be translated as 'armour-bearer' and not as 'chamberlain' which term should be used for *sannidhātṛ* ; see Kauṭilya's Arthaśāstra (2. 4. 23). BhP. (p. 292) defines the *Kāñcukiya* as follows :

अकामा ब्राह्मणाश्च कञ्चुकोष्णीषवेत्रिणः । ज्ञानविज्ञानसम्पन्ना कञ्चुकीया स्मृता बुधैः ॥

(Passionless Brahmins who have knowledge and wisdom being in charge of (the king's) armour and crown, and holding the cane-stick (as symbol of their authority), are called *Kañcukiyas* by the wise).

[2] *a-vṛddhasya.* This adjective of the *kañcukiya* contradicts the following (probably very late) definition : अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते । जरावैकल्ययुक्तेन विशेद् गात्रेण कञ्चुकी ।
This passage has been wrongly ascribed to Bharata in Rucipati's commentary to the Anargharāghava (ed. in *Kāvyamālā,* p. 109). The *kāñcukiya* in the plays ascribed to Bhāsa (*i.e.* Svapna, Pratimā, Abhi. Pañca. Dūta. and Bāla.) does not show any trace of old age. The *kañcukin* in the Śak. deplores that the cane-stick which he had taken up as the symbol of his office, has become in old age the support of his body which he could move with difficulty (V.3.). From this it may be assumed that he was appointed before old age came upon him.

144 (B.XII. 144, G 113). [1] For an old *kañckin* see Śak. loc.. cit Mudrā, II, *etc,* 9, and III. 1.

Gait of emaciated, sick and fatigued persons

115-117. The Gait of an emaciated person should consist of slow steps. And in case of an attack of fever or other illness, or of fatigue due to austerities, or hunger, a person is to walk with lean and depressed belly, feeble voice, depressed cheek, lusterless eyes, slow movement of the hands and the feet, tremor and affliction of the limbs and with [every] step he is to emit breath.

Gait of a person walking a long distance

118. The Gait of a person walking a long distance is to consist of slow steps, narrowing of limbs and the rubbing of the knees.

Gait of a corpulent person

119. A corpulent person is to walk with the feet raised slowly and he is to drag on his body with great effort.

120. A person going with [hurried] steps should be copiously breathing, and be covered with perspiration due to fatigue and his steps should be simple.

Gait of intoxicated persons

121. The Gait of persons with light (lit. young) and medium intoxication will be reeling, with the two feet [sometimes going] backwards.

122. The Gait of persons heavily (lit. worst) intoxicated will consist of unsteady feet, reeling body and staggering steps.

Gait of a lunatic

123-130. The Gait of a lunatic will consist of irregular steps, many Cāris in imitation of [various types of] men. He has unpolished and dishevelled hair and body covered with dust ; he talks without any reason and talks too much in an unnatural

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115-117 (B.XII.115-117, G.114-116).
118 (B.XII.118, G.117).
119 (B.XII.119, G.118).
120 (B.XII.120, G.119).
121 (B.XII.121, G.120).
122 (B.XII.122, G.121).
123-130 (B.XII.123-130, G.122-129).

manner; sometimes he sings and sometimes laughs and is not ready to accompany [any one]; and he [sometimes] dances in joy and [sometimes makes drumming [with any object he may find before him]. Once he runs swiftly and at other times stands still; [again] sometimes he is seated and sometimes lying down. He is to wear rags of different kinds and to make the public road his irregular dwelling place. A lunatic will be of the above description (lit. this man). His gait will be as follows:

After moving in the Baddhā Cārī he is to cross his feet. Then going round in all the four direction with this Cārī he is to perform the Bhramara Maṇḍala outwards and reach one corner of the stage. Then turning the Trika gracefully and holding the Latā hand with irregular movements he is to move with his feet.

Gait of lame men, cripples and dwarfs

131-136. The Gait of lame persons, cripples and dwarfs in connexion with the display of physical defects for the sake of the Comic Sentiment, will be of three kinds. In one [kind of] Gait of lame persons the feet are to remain stiff. In the second one, feet are to be made Agratalasañcara and the body is to held up (lit. raised) by the stiff foot. [And in the third] the body is to move on one foot, and to rest on another foot and setting feet in this order [the lame men] are to go. This will be one's Gait when one has run a thorn in the sole of one's foot. The Gait of cripples will consist of the Agratalasañcara and the Añcita feet, the steady body and the Nata shanks. During the Gait of dwarfs all their limbs are to be narrowed down and they should neither move [quickly] nor take [wide] steps.

Gait of the Jester

137-140. The Jester will have the same Gait consisting of simple laughable steps with feet raised high [and put forward]. And his Gait will relate to three kinds of laughter: laughter due to

131-136 (B.XII.131-136; G.130-135a). [1] For *trividha* G. reads *vividha* and omits 133b.

137-140 (B.XII.137-140, G.135b-138). [1] For *vākyakṛta* B.G. read *kāvyakṛta*.

limbs, due to words and due to the costume and make-up. Of these the ugly and big teeth, baldness, hunch on the back, lameness and, distorted face will be objects of laughter due to limbs. When one walks like a crane looking up and looking down and with wide strides, this too becomes an object of laughter due to limbs.

140-141. Talking incoherently, meaninglessly, unnaturally and uttering obscene words are to be known as [objects of] laughter due to words.

141-142, A person covered with tattered clothes or skin, or smeared with ink (or lamp-black), ashes or yellow ochere is [an object of] laughter due to the costume and make-up. Hence the [Jester] after considering the characters [he will be con fronting] should carefully (lit. essentially) assume [one or more of] these states.

143-146. The Gait of the Jester should be distinguished according to his different conditions. [For example] in his natural Gait he is to carry the Kuṭilaka (*kuṭila*) in his left hand and to show the Catura (gesture) with the right hand. Besides this he is lower by turns one of his sides, head, hands and feet observing proper tempo and Tāla. The Gait other than this which is natural, will be abnormal. His Gait on having some food which was difficult to get, will be arrested.

Gait of the menials

146-148. The Gait to represent the walking of servants of lower order or other persons of the inferior type should be as follows : in the walking of servants, one of their sides or head or a hand or a foot is to be lowered and their eyes are to move to [different] objects.

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[2] For *vakavat* G. reads *khagavad.*

140-141 (B.XII.140b-141a, G.139). [1] For *vākyahāsyam* B.G. reads *kāvyahāsyam.*

141-142 (B.XII.141b-142, G.140-141a).

143-146 (B.XII.143-146a, G.141b-144). [1] B. reads 146a as *alābhalābhād bhuktasya etc.*

146-148 (B.XII.146b-147, G.145-146).

Gait of the Śakāra

148-149. The Gait of the Śakāra will consist of proud but ordinary steps, and while walking he will touch his clothes and ornaments and often look at them, and from the unnatural motion of his body his garlands, and suspended parts of the clothes are to move to and fro.

Gait of lowly persons

150. Persons of inferior birth are to walk with eyes looking around, protecting their limbs from the contact of other people.

Gait of the Mleccha tribes

151. The Gait and movements of the men of different Mleccha tribes such as the Pulindas and the Śabaras should be made according to the lands they inhabit.

Gait of birds

152. The Gait of birds, beasts of pray and other animals is to be made according to the character natural to them.

Gait of lions, bears and monkeys

153. The Gait of lions, bears and monkeys is to be made [like that] which was assumed by the lord Viṣṇu incarnated as the Man-lion. [It is as described below].

154-155. [In this Gait] after assuming the Āliḍha Sthāna (posture) with limbs conforming to it, that is, one hand on the knee and the other on the breast, one is to look all around and put one's chin on one's shoulder and to walk with feet placed five Tālas apart.

156. The Gait should be applied to [represent] lions and such other animals at the time of personal combat as well as in entering the stage.

148-149 (B.XII.149-150a, G.147) [1] G. omits 141a.
150 (B.XII.150b-151a, G.148). 151 (B.XII. 151b-152a, G.149).
152 (B.XII.152b-153a, G.150). 153 (B.XII.153b-154a, G.151).
154-155 (B.XII.154b-156a, G.152-153).
156 (B.XII.156b-157a, G.154). [1] Lions etc. here indicate actors with the mask of these animals.

157. As for the rest of animals the Gait and the Sthāna (posture) for them when entering the stage or carrying any one or anything on the back should be made suitable to the occasion.

158. These [different] Gaits are thus to be used by wise [actors]. The Gaits that have not been described by me, are to be adopted from [the practice of] people.

Walking postures of women

159-160. I shall now speak of the Gaits and movements of women. The Sthāna (posture) of women in walking and speaking [to others] will be Āyata, Avahittha and Aśvakrānta.

160-161. Āyata : In the Āyata Sthāna (posture) the right foot will be Sama, the left (lit. the other at the side) foot Tryaśra (obliquely placed) and the left waist raised.

161-164 (Uses): This Sthāna is to be used in invocation, dismissal, observing carefully, thinking and dissimulation. And first appearance on the stage, scattering handfuls of flowers on the stage, anger due to jealous love, twisting the forefinger, prohibition, pride, profundity, silence, fit of resentment (*māna*) and looking to the horizon are also to be represented from this Sthāna[1].

164-165. Avahittha : The left foot will be Sama and the right (lit. the other at the side) foot Tryaśra (obliquely placed) and the left waist raised up.

165-167. (Uses): This Sthāna is known (lit. remembered) as natural for women during conversation [with anyone], in determination, satisfaction and conjecture In representing

157 (B.XII.157b-158a, G.155). 158 (B.XII.158b-159a, G.156).

159-160 (B.XII.159b-160, G.156c-157). [1] B. reads five additional hemistichs after this.

160-161 (B.XII 163b-164a, G.158).

161-164 (B.XII.164b-167a, G.159-161).

164-165 (B.XII.167b-168a, G.162) [1] B.G. read two additional couplets after this.

165-167 (B.XII.171b-172a, 170b 171a, G.165-166).

anxiety, amorousness, sportiveness, grace, the Erotic and the like [Sentiments] and looking towards the way of someone [coming or going] this Sthāna is to be used.

167-168. Aśvakrānta : The Sthāna in which one foot is raised and the other is resting on its fore-part and [ready for] the Sūcī or the Āviddhā Cārī is called Aśvakrānta[1].

168-169. (Uses) : This Sthāna is to be assumed in taking hold of the branch of a tree, plucking a cluster [of flowers] or in the taking of rest by goddesses or women for any purposes.

169-171. The Sthāna will be [maintained by a dancer] till any movement begins. For during a dance the Sthāna is at an end when the Cārī has begun (lit. is present). This is the rule of the Sthāna for women and for men as well. I shall now describe women's Gait in relation to their nature.

Gait of young women

171-176. [Such a Gait will serially include the following Sthāna and movements] : The Avahittha Sthāna, the left hand pointing downwards, the right hand with the Kaṭakāmukha gesture placed on the navel, the right foot raised gracefully up one Tāla and thrown on the left one and simultaneously with that the left hand with the Latā gesture placed on the navel and the right side bent, placing the right hand on the hip and the Udveṣṭita movement of the left hand, then the left foot put forward, the right hand with the Latā gesture, [After assuming this Sthāna and movements] they are to walk five steps with the body slightly bent and the head gracefully held in the Udvāhita posture.

176-177. The rules for going about on the stage which have been prescribed for men will apply also for women.

167-168 (B.XII.172b-173a, G.167). [1] B. reads two additional couplets after this.

168-169 (B.XII.175b-176a, G.168).

169-171 (B.XII.176b-178a, G.169-170).

171-176 (B.XII.178b-183a, G.171-175).

176-177 (B.XII.183b-184a, G.176).

Gait of young women

177-179. The steps of women should not be made of six or eight Kalās duration. Such a step will be irksome for them. This will be the Gait of women in their youth. I shall speak [now] about the Gait of women who are aged (*sthavīyasī*).[1]

Gait of aged women

179-181. After assuming the Avahittha Sthāna and putting the left hand on the waist and the right hand with the Arāla gesture upturned, placed between the navel and the breasts, they are to walk gradually with their body neither relaxed nor stiff nor [much] moved about.

Gait of handmaids

181-183. The Gait of hand-maids should be made bewildered (*udbhrāntā*). They are to walk with slightly raised body and flourishing arms, after assuming the Avahitta Sthāna with the left hand pointing downwards and the right hand showing the Kaṭakāmukha hand held on the navel.

Gait of half-women

183-184. The Gait of the half-women, an admixture of that of men and of woman will consist of stately but graceful movement of limbs and playful steps (lit. feet).

184-186. The time required for the Gait which has been prescribed for persons of the superior type will be halved in case of women and the inferior types of men. And the Gait [prescribed for persons] of the superior, the middling and the inferior types will apply in case of women [of those types] except for the footsteps which will be graceful [for the latter].

177-179 (B.XII.184b-186a, G.177-178). [1] B.G. read *sthāniyā yā striyas tāsām* for *sthavīyasīnām etāsām*. The word *sthavīyas* may well be a comparative degree form of *sthavira*. Cf. *davīyas* for *dūra*.

179-181 (B,XII.186b-188a, G.179-180).

181-183 (B.XII.188b-190a, G.181-182).

183-184 (B.XII.190b-191a, G.183).

184-186 (B.XII.191b-193a, G.184-185).

Gait of children

186-187. The Gait of children will be according to their will and no Sauṣṭhava and [fixed] measrement will be required.

Gait of hermaphrodites

187-188. The third type of persons will be hermaphrodites in whose case women's Gait to the exclusion of their [partial] male character, should be applied.

Gait in the change of role

188-189. A change [of their role] by men, women and hermaphrodites should be represented by assumption on their part of Gaits suitable to those [new roles] to the exclusion of their own [original] character.

Gait of persons in disguise

189-191. For disguise, sports or deception [of others] a woman assumes the role of a man, and a man that of a woman. [In such cases] the woman should play the role of a man with patient and liberal spirit and intelligence, and with acts as well as dress, words and movement suitable to that [character].

191-192. To play the role of a woman a man is to wear her clothes, speak like her and look at things and abstain from looking at these as she does, and is to assume a delicate and slow Gait.

Gait of the tribal women

192-193. Women of inferior birth and of the Pulinda and the Śabara tribes are to have Gaits natural to their community.

Gait of women ascetics

193-194. In case of observing a vow or practising austerities or bearing the mark [of religious sects.] or staying in the sky the Samapada Cārī is to be used [as their Gait].

186-187 (B.XII.193b-194a, G.186).
187-188 (B.XII.194b-195a, G 187).
188-189 (B.XII.195b-196a, G.188).
189-192 (B.XII.196b-199a, G.189-191).
192-193 (B.XII.199b-200a, G.192).
193-194 (B.XII.200b-201a, G.193).

194-195. An expert in dramatic art should not assign the energetic Aṅgahāras, Cārīs and Maṇḍalas to women.

Sitting postures for men and women

195-199. Sitting posture (*sthāna*) for men and women should be made conforming to (lit. combined with) the different States which they are in, and similar should be their postures while in bed.

Sitting at ease

196-197. In sitting at ease the two feet are at rest (*viṣkambhita*) and kept doubled up (*añcita*), the Trika is slightly raised, and the two hands are put on the thighs on the two sides.

Sitting in a thinking mood

197-198. When a person is to assume [deep] thinking, [from the easy sitting posture] he is to stretch slightly one of his feet, and the other foot is to rest on the seat and the head is to bend on one side.

Sitting in sorrow

198-199. When a person is in [deep] sorrow, [from the easy sitting posture] he is to put up his hands for supporting the chin, or his head is to rest on the shoulder, and he is [to look like] one whose mind and the sense-organs are not working (lit. lost).

Sitting in fainting and intoxication

199-200. When a person is fainting or is intoxicated, tired, weakened or sad, [from the easy sitting posture] he is to stretch his arms loosely and to sit depending on [some] support.

194-185 (B.XII.201b-202a, G.194).

195-196 (B.XII.202b-203a, G.195).

196-197 (B.XII.203b-204a, G.196).

197-198 (B.XII.204b-205a, G.197).

198-199 (B.XII.205b-206a, G.198).

199-200 (B.XII.206b-207a, G.199).

Sitting in shame and sleep etc.

200-201. When a person is ill, ashamed, asleep or in meditation he is to lump together his limbs between legs and knees.

Sitting on ceremonial occasions

201-202. In offering a libation of water to the spirits of diseased parents, muttering of Mantras, saying the Sandhyā prayers and making Ācamana, one is to assume the sitting posture with the hump raised, in which the hip and the heels come together.

Sitting in pacifying a beloved woman

202-203. In appeasing [the anger of] a beloved woman and pouring ghee into the sacrificial fire and doing similar other acts, a person is to put one of his stretched knees on the ground [from the sitting posture mentioned above].

Sitting in worshipping a deity

203-206. Downcast face and the sitting posture with the two knees on the ground (*i.e.* kneeling down) is to be assumed in adoring a diety, pacifying the angry [superiors], bitterly crying for sorrow, seeing a dead body, the fear of persons of low spirits, the begging of something by lowly persons and servants, and, attendance during the Homa and the sacrificial work. Ascetics (*muni*) while practising austerities are [also] to assume this sitting posture (lit. rule about sitting).

Seats for different characters

206-207. Now the seats (lit. rules regarding the seats) for males and females in a drama are twofold : public (*bāhya*) and private (*ābhyantara*). [These two terms] public and private relate to the royalty (lit. the king).

200-201 (B.XII.207b-208a, G.200).
201-202 (B.XII.208b-209a, G.201).
202-203 (B XII.209b-210a, G.202).
203-206 (B.XII.201b-213a, G.203-205).
206-207 (B.XII.213b-214a, G.206).

Seats for male characters

208-210. O Brahmins, gods and kings are to be given the Lion-seat (*i.e.* throne), the priests and the ministers the cane-seat, the commander of the army and the crown-prince the Muṇḍā-seat, the Brahmins the wooden seat and the other princes the carpet-seat. This rule of seats should be observed in the royal court.

Seats for female characters

210-214. I shall now speak of the rule of seats for women. The chief queen should be given the Lion-seat, the female relatives and wives of the king other than the chief queen the Muṇḍā-seat, the wives of priests and ministers the cane-seat, the concubines [of the king] the seat consisting of cloth, skin or carpet, the wives of Brahmins and female ascetics the seat made of wood (*paṭṭa*), the wives of Vaiśyas the seat of pillow (cushion), and for the remaining women the ground will be the seat. So much about the rule of seats in the inner appartments as well as in public places. While residing in one's own house one can take any seat according to one's liking.

Seats for ascetics and sectarians

215. The seats for the ascetics should be according to the rules [of the order] they are observing. For the members of different sects with special marks the seats will be according to their vows.

216. While pouring ghee into the sacrificial fire or doing the sacrificial duty in general or offering a libation of water to the departed parents one is to sit on a Vṛṣī[1], Muṇḍā-seat or cane-seat.

208-210 (B.XII.214b-217a, G.207-210a). [1] A cane-chair.
[2] *muṇḍāsana* is probably nothing other than Bengali *moḍā*.
210-214 (B.XII.217b-221, G.210b-214).
215 (B.XII.222, G.215). [1] For example, some have tiger-skin as their seat, some deer-skin or a piece of woolen blanket.
216 (B.XII.223, G.216). [1] a seat made of kuśa grass (Apte).

General rules about seats

217. Other local people (*sthānīya*) who are of [high] birth and possess [great] learning should be honoured by the king by [an offer of suitable] seats.

218. *To his equals he (i.e. the king) the is to offer seats* equal in height to that of his own, to persons of medium importance, the seats of middling height, and to persons who are superior to him, should be given a more elevated seat, while the lowly persons are to be seated on the ground.

219. Before the preceptor, the king or the spiritual guide (*guru*) wise persons are to sit on the ground or on an wooden seat.

220. Sitting together with the spiritual guide, the preceptor or the king in a boat, on an elephant or in a chariot, is allowed (lit. not to be objected to).

Lying-down postures

221. Postures in the bed are known (lit. proclaimed) as Ākuñcita, Sama, Prasārita, Vivartita, Udvāhita and Nata.

222. Ākuñcita : Lying down with limbs narrowed down and the two knees sticking to the bed is called the Ākuncita posture. It is to be used in representing persons attacked with cold.

223. Sama : Lying down with the face upwards and the hands free and turning downwards is called the Sama posture. It is the posture in deep sleep.

224. Prasārita : Lying down with one arm as the pillow and the knees stretched, is called the Prasārita posture. It is to be used to represent one enjoying a sleep of happiness.

225. Vivartita : Lying down with the face downwards is called the Vivartita posture. It is to be assumed in [representing]

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217 (B.XII.224, G.217). 218 (B.XII.225, G.218).
219 (B.XII.226, G.219). 220 (B.XII.227, G.220).
221 (B.XII.228, G.221). 222 (B.XII.229, G.222).
223 (B.XII 230, G.223). 224 (B.XII.321, G224).
225 (B.XII.232, G.225).

wound from any weapon, death, vomitting, intoxication and lunacy.

226. Udvāhita : Lying down with the head resting on the hand and making a movement of the knee, is called the Udvāhita posture. *It is to be used in sports and on entrance of the master.*

227. *Nata : Lying down with the legs (lit. shanks) slightly stretched and the two hands loosely resting is called the* Nata posture. *It is to be used in laziness, fatigue and distress.*

228. This is the [rule of] Gait and movements I was to tell you. Whatever remains unsaid should be devised according to the demand of circumstances. I shall hearafter speak about the division of the stage into Zones in connexion with going about on it.

Here ends Chapter XIII of Bharata's Nāṭyaśāstra
which treats of the Gaits and other Movements.

226 (B.XII.233, G.226). 227 (B.XII.234, G.227).
228 (B.XII.235, G.228).

CHAPTER FOURTEEN

THE ZONES AND THE LOCAL USAGES ETC.

1. One should fix the Zones [of the stage] after knowing the division of the three [kinds of] playhouse, that have been mentioned before by me.

The arrangement of drums

2. The producer [of a play] should arrange the drums between the two doors of the tiring room, which I have described before.

The Zonal division

3. The Zonal division[1] is to be indicated by going about on the stage. [When one is in a particular] Zone [of the stage, it] will change [lit. be another] with his walking out of it.

Utility of the Zonal division

4-6. [It is] from the [convention of] the Zonal division that one is to know [whether the place in which the scene has been laid] is a house, a city, a garden, a pleasure resort, a river, a hermitage, a forest, the earth, the sea, [any part of] the Three worlds, any one of the Seven great divisions of the earth or its continents, any of the different mountains, the sky (lit. light), the [surface ot the] earth or the nether world (*rasātala*), the places of rest, cities or palaces of the Daityas[1].

7. The Zones should be fixed with reference to places such as a city, a forest, a continent or a mountain in which the scenes have been laid (lit. the event occurs).

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1 (B.XIII.1, G.1). [1] See NŚ. II. 63ff.

2 (B.XIII.2, G.2).

3 (B.XIII.3, G.3). [1] As modern devise of the change of scenes was absent in the ancient Hindu theatre, the convention of the Zonal division indicated the locality in which different characters met.

4-6 (B.XIII.4-6, G.4-6), [1] B. reads *daityanāgālayas* for *daityānām ālayas*. 7 (B.XIII.7, G.7).

Indicating relative location

8. [The Zonal] division should relate to location inside, outside or in the middle and to a place far or near.

9. According to the convention of the Zonal division those who have entered [the stage] earlier, should be taken as being inside [a house], while those entering it later are to be known as remaining outside it.

10. He who enters the stage with the intention of seeing them (*i. e.* those entering earlier) should report himself turning to the right.

The east on the stage

11. The direction which the drums and the two doors of the tiring room face, should always be considered as the east in course of the dramatic performance.

The rule of exit

12. If any person will go out from the place (lit. there *i.e.* inside the house) on any business he is to make his exit by the very door he used when entering[1].

13. If after going out he is to re-enter that house he will make his exit [if necessary] by the door through which the men [who enter later] came.

14-15. If out of necessity he goes along with latter, [re-] enters the house with the latter, or by himself alone, another Zone should be prescribed for the two. This other Zone will be indicated by their [order in] walking.

Indication of rank in group walking

16. With the equals, one is to walk side by side and with one's inferiors one is to walk surrounded [by the latter], and hand-maids are to be known by their walking before [the master].

8 (B.XIII.8, G.8). 9 (B.XIII.9, G.9). 10 (B.XIII.10, G.10).
11 (B.XIII.11, G.11).
12 (B.XIII.12, G.12). [1] B. reads the couplet differently.
13 (B.XIII.13, G.13). 14-15 (B.XIII 14, G.14).

Indicating distance great, small and medium

17. The same place if much walked over will be taken as a distant land. And near by lands or lands of medium distance are to be indicated likewise (in the same principle)[1].

Movement of gods and demigods

18-20. According to the various needs of the plot (lit. play) gods and demigods are to move to cities, forests, seas or mountains through the sky, by an aerial car, by their occult power or by different other acts. But while in disguise in a play they (*i. e* gods and demigods) are to move on the ground, so that they may be visible like human beings (lit. through human causes)[1].

Movement of men in Bhāratavarṣa

21. The gods and demigods can at their will move to any of [the nine] divisions [of the Jambudvīpa], but it is prescribed that men are to move in Bhārata [varṣa] (India) alone.

Departure for a distance place

22. If a person departs on business to a distant place this is to be indicated by closing the Act [with his departing] and mentioning again this fact in an Introductory Scene (*praveśaka*).

Time allowed for the events of an Act

23. To indicate the attainment of an object one is to traverse a measure of distance. But in case of failure in this matter (lit. in non-attainment of the object) the Act should be brought to an end.

24. [Incidents in a play occurring for] a Kṣaṇa, a Mūhurta, a Yāma and a day are to be accommodated in an Act in pursuance of the Germ (*vīja*) [of the play].

25. But a month or a year is [to be considered] finished with the end of an Act; and events occurring more than one year after, should not be put in an Act.

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16 (B.XIII.16, G.16).
17 (B.XIII.17, G.17). [1] For an example of this see Uttara I.
18-20 (B.XIII.18-20, G,18-20).[1] B.G. add one couplet after this.
21 (B.XIII.21, G.22). 22 (B.XIII.23, G.23). 23 (B.XIII.24, G.24.
24 (B.XIII.25, G.25). 25 (B.XIII.26, G.26).

26. The Zones of the stage [and allied conventions] concerning the movements of men are thus to be observed in a play in connexion with Bhāratavarṣa (India). Now listen about that of gods and demigods.

27-32. Yakṣas, Guhyakas, the followers of Kuvera, (lit. the giver of wealth), Rākṣasas, Bhūtas and Piśācas who live on the best mountain Kailāsa included in the Himalayas, are known as dwellers of the latter mountain. Gandharvas, Apsarasas and Gaṇas are known to live on the Hemakūṭa. On the Niṣadha live all the Nāgas (serpents) such as Śeṣa, Vāsuki and Takṣaka. The thirty-three groups of gods dwell on the great Meru, and Siddhas and Brahmarṣis on the Blue [Mountain] full of *lapis lazuli*. The White Mountain is the abode of Daityas and Dānavas, while Pitṛs resort to the Śṛṅgavat [mountain]. These are the best mountains where gods and demigods dwell. With reference ot the Zonal division they should be [placed] in Jambudvīpa [where these mountains exist].

Movements of gods

32-35. Their exploits should be represented (lit. made) according to their habits and powers, but their costumes and make-up should be like that of human beings. All the conditions of gods are to be made human. Hence they should not be represented (lit. made) as winkless [which they traditionally are]. For the States and the Sentiments [in a play] depend on Glances. And the States are [first] indicated by Glances and then represented by gestures and postures (lit. by limbs). This is all about the Zonal division.

The four Local Usages

36. I shall now resume the description of the Local Usages (*pravṛtti*) which according to the experts in drama are four: Āvantī Dākṣiṇātyā, Pāñcālī and Oḍhra-Māgadhī[1].

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26 (B.XIII.27, G.27). 27-32 (B.XIII.28-33a, G.28-33).

32-35 (B.XIII.33b-36r, G.35-37a). [1] For *tu kāryam* B. reads *na kāryam*.

36 (B.XIII.36b-38, G.37b-38). [1] The passage following this till the beginning of 37 is in prose.

[Now comes the question]: Why is [it called] *pravrtti* (report) [of the Local Usages]? [In answer to this] it is said that *pravṛtti* is so called because it informs [one] about the Local Usages regarding costumes, languages, manners and professions in different countries of the world. *Vṛtti* and *pravṛtti* mean 'information', There are many countries in this world. Hence it is asked, "How a fourfold division of these (*i.e.* the four *pravṛttis*) [can be] proper? And an observance of all these *pravṛttis* possess [some] common characteristics." [In reply] it has been said, "It is true that their observance has [some] common characteristics; but as people have different native countries, costumes, languages and manners, I have prescribed a fourfold classification of the dramatic performance which is attached to four different Styles according to the preference of [different] people. [Hence] countries are connected with the performance which relate to the Styles such as the Verbal (*bhāratī*) the Grand (*sāttvatī*), the Graceful (*kaiśikī*) and the Violent (*ārabhaṭī*). And from these [countries] arise the four *pravrttis* (Local Usages) and also the [entire] performance including them.

The Dākṣinātyā Local Usage

Now [it is said] in that connexion (lit. there) that the Southern [countries] favour various kind of dances, songs and instrumental music, an abundance of the Graceful (*kaiśikī*) Style and clever and graceful gestures. They are as follows:

37 Countries adjacent to mountains named the Mahendra, the Malaya, the Sahya, the Mekala and the Kālapañjara[1], are known as the Dākṣiṇāpatha (Deccan).

38-39 [But] Kosala, Tosala, Kaliṅga[1], Yavana, Khasa, and countries like Dramiḍa, Andhra, Mahārāṣṭra[2], Vaiṇṇa and Vana-

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37 (B.XIII.39, G.39). [1] Kālapa jara seems to be same as modern Kāliñjara (=Kālapi jara); *piñjara* is a variant of *pañjara*; see Paia-saddamahaṇṇavo, *sub voce*.

38-39 (B.XIII.40-41, G.40-41). [1] See note 1 to 43-45.

[2] Andhra-Mahārāṣṭra may also be taken as the name of the great Andhra empire (*mahā-rāṣṭra*).

vāsika which lie between the Southern Ocean and the Vindhya [mountain] are always to take to the Dākṣiṇātyā Local Usages[3].

The Āvanti Local Usage

40-41. Avantī, Vidiśā, Saurāṣṭra, Mālava, Sindhu, Sauvīra, Arvudeya[1] Daśārṇa, Tripura, and Mṛttikāvat always take to the Āvantī Local Usage[2].

42. The performance [of a play] by [people of] these [countries] should depend on the Grand (*sāttvatī*) and the Graceful [*kaiśikī*] Styles and [such a procedure] should be adopted by the producers.

The Odhra-Māgadhī Local Usage

43-45. Eastern[1] [countries such as] Aṅga, Vaṅga, Kaliṅga[2], Vatsa, Oḍhra (Oḍra), Magadha, Puṇḍra, Nepāla, Aṃtargira, Bahirgira, Plavaṃgama, Malada[3], Mallavartaka,[4] Brahmottara,[5] Bhārgava,[6] Mārgava,[7] Prāgjyotiṣa, Pulinda, Videha and Tāmralipta, adopt the Local Usage known as the Oḍhra-Māgadhī.

46. In relation to other countries too known in the Purāṇas as belonging to the East the Oḍhra-Māgadhi Local Usage is applied.

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3. Geographical names mentioned in this passage and the passages that follow, are mostly to be met with in the Purāṇas (sometimes with variant readings). For a discussion on the same see Dines Chandra Sircar, 'Text of the Puranic Lists of Peoples' (IHQ. Vol. XXI. 1945 pp. 297-314).

40-41 (B.XIII.42-43, G.42-43). [1] Arvuda or modern Ābu in Rajputana is probably meant by this name.

42 (B.XIII.44, G.44).

43-45 (B.XIII.45-47, G.45-47). [1] B. *prāṅgā pravṛttayaḥ*.

[2] The twofold mention of Kaliṅga requires an explanation. It is possible that the two different Usages were current in this region.

[3] Maladā be may modern Maldah District of Bengal.

[4] Mallavartaka may be modern *Mallabhum* (Bankura in Bengal).

[5] For Brahmottara see Viśvabhāratī Patrikā, Vol. IV. pp, 250ff.

[6] Bhārgava remains unidentified,

[7] Mārgava remains unidentified.

46 (B.XIII.48, G.48).

The Pāñcāla-Madhyamā Local Usage

47-48. Countries such as Pañcāla, Śūrasena, Kāśmīra, Hastināpura, Vālhīka, Śākala[1], Madra and Uśinara which are contiguous either to the Himalayas or to the Northern bank of the Ganges, take to the Pāñcāla-madhymā Local Usage.

49. In this Usage the Grand (*sāttvatī*) and the Violent (*ārdbhaṭī*) Styles are known [to predominate]. The application of these [means] paucity of song and excessive movement and extraordinary Gaits and steps.

The twofold entrance in observing Local Usages

50. Going about on the stage in [observing] Local Usages, will be in two ways, viz. by entering from the right and by entering from the left.

51. In the Āvantī and the Dākṣiṇātyā Local Usage the going about [on the stage] will be from the right, and in the Pāñcālī and the Oḍhra-Māgadhī it will be from the left.

52. In case of the Āvantī and the Dākṣiṇātyā Local Usages the door to be used in entering should be the Northern one, while in case of the Pāñcālī and Oḍhra-Māgadhī Local Usages the Southern door should be used.

53. But in view of the special assembly, place, occasion and expression of meaning these rules may be combined (lit. be made into one).

54. Experts should apply to plays the Local Usages which have been prescribed before for different countries.

55. In musical plays (*gānakādi*) these rules should be simplified. One should produce them (lit. practice those acts) in disregard of the multiplicity of Local Usages.

47-48 (B.XIII.49-50, G.50-51). [1] The reading Śalyaka of some mss. may be a variant of Śālvaka. As in the Purāṇas an expression like *śālvāḥ śākalavāsinaḥ* is met with. Śālvas or Śālvakas might have been the name of a tribe residing in the ancient Śākala region.

49 (B.XIII.51, G.49). 50 (B.XIII.52, G.52).

51 (B.XIII.53, G.53). 52 (B.XIII.54, G.54).

53 (B.XIII.55, G.55). 54 (B XIII.56, G.56). 55 (B.XIII.57, G.58).

The two general types of plays

56. The production of a play in conformity with the rules of dramatic practice is of two types: delicate (*sukumāra*) and violent (*āviddha*).

The violent types

57-58. The play which requires violent (*āviddha*) gestures and movements (*aṅgahāra*) to represent, cutting, piercing and challenging, and contains the use of magic and occult powers as well as artificial objects and make-up, and has more men and less women [among its *dramatis personae*] and applies [in its production] mostly the Grand and the Violent Styles, is of the violent type.

59. According to the [expert] producers, [plays of] the Dima, the Samavakāra, the Vyāyoga and the Īhāmṛga [classes] are known to be of the violent type.

60. Production of plays of this type should be made by [an impersonation of] gods, Dānavas and Rakṣasas who are majestic and haughty, and have herorism, energy and strength.

The delicate type

61. The Nāṭaka, the Prakaraṇa, Vīthī and the Aṅka are plays of the delicate type, and they depend [for their production] [on an impersonation of] human beings only.

The two Practices

62. I shall now define (lit. relate the characteristcs of) the two Practices (*dharmi*) which have been mentioned before.

The realistic Practice

63-64. If a play depends on natural behaviour [in its characters] and is simple and not articial, and has in its [plot]

56 (B.XIII.59 ; G.59) 57 (B.XIII.60-61, G.60-61).

59 (B.XIII.62, G.62). 60 (B.XIII 63, G.63).

61 (B.XIII.64, G.64). [1] B. adds five additional couplets after this.

62 (B.XIII.70, G.65). [1] For a discussion on Dharmīs see V. Raghavan, Nāṭya Dharmī and Loka Dharmī (Idealism and Realism of Bharata's Stage), Journal of Oriental Researches. Madras, Vol. VII. pp. 359-375.

63-64 (B.XIII.71-72, G.66-67). [1] See note 1 to IX. 1-3.

professions and activities of the people and has [simple acting and] no playful flourish of limbs and depends on men and women of different types, it is called realistic (*lokadharmī*)[1].

The conventional Practice

65-66 If a play contains speech, activity, beings and states of the extraordinary kind, and requires acting with playful flourish of limbs and possesses characteristics of dance, and requires conventional enunciation, and is dependent on emotionally carried persons (lit.) characters it is to be known as conventional (*nāṭyadharmī*)[1].

67. If anything used by (lit. among) people, appears (lit. set foot)[1] in a play (lit here) as endowed with a corporal from and speech[2] the practice is [also] called conventional (*nāṭyadharmī*)[3].

68. [The practice in a play according to which persons are supposed] not to hear words uttered in proximity, or to hear what has not been uttered at all, is [also] called conventional.

69. If objects like a hill, conveyance, aerial car, shield, armour, weapon or banner-staff are made to appear on the stage (lit. are used) in [human] form, it is known as an [instance of] the conventional Practice.

70. If after appearing in a role, one assumes a different role [in the same play], on account of his being an expert in both the cases or being the sole actor available for both the roles, it is known to be an instance of the conventional Practice.

71. If after a person has been employed (lit. being) in the role of a woman for whom marital connexion with a particular character is forbidden by the Śāstras, is made to appear in the

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65-67 (B.XIII.75, G.70). [1] *padam*; G. reads *bhadram.*

[2] *mūrtimat sābhibhāṣam* (B. *mūrtimat sābhilāṣam*).

[3] An instance of this is the personification of the Bhramaśāpa in Māyāpuṣpaka (Ag.).

68 (B.XIII.76, G.71). [1] For *āsannoktam,* G. reads *atroktam caiva.*

69 (B.XIII.77, G.72). [1] G. omits two couplets (70 and 71) after this. 70 (B.XIII.78) 71 (B.XIII.79).

role of another woman with whom such connexion is permitted, it becomes an instance of conventional practice. The same will be the result if the situation in the above case is reversed.

72. That, [in a play instead of simple walking] one dances or goes with graceful movement of the limbs as well as with similarly made steps is known as conventional Practice.

73. If the [ordinary] human nature which has acts of joys and sorrows as its essence (lit. soul) is represented by (lit. combined with) [special] gestures it becomes [an instance of] the conventional Practice.

74. The Zonal division which includes (lit. depends on) many rules, is also [an instance of] the conventional Practice

75. A play should always be produced with the conventional movement [of limbs], for without the [use of] Gestures [by the actors] no pleasure occurs [to the spectators].

76. All the States are natural to all [persons] and all the gestures [in connexion with them are used] from necessity (*arthataḥ*) ; [hence] a decorative movements of limbs [in producing a play] has been considered as [an instance of] the conventional Practice.

77. So much about the Zonal Division, [the two] Practices and the [four] Local Usages. Experts in dramatic production should know these and put them properly into practice.

78. I have described here the Histrionic Representation by means of the Śākhā and the Aṅgahāra. I shall afterwards speak about such Representation depending on Words which consist of vowel and consonantal sounds.

Here ends Chapter XIV of Bharata's Nāṭyaśāstra which treats of the Local Usages and the Practices.

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72 (B.XIII.80, G.73).
73 (B.XIII.81, G.74). [1] B reads one additional couplet after this.
74 (B.XIII.82, G.75). [1] B. reads one additional couplet after this.
75 (B.XIII.84, G.76). 76 (B.XIII.85, G.77).
77 (B.XIII.86, G.78). 78 (B.XIII.87, G.79).

CHAPTER FIFTEEN

RULES OF PROSODY

The actor's speech

1. O the best of Brahmins, I shall now speak about the nature (lit characteristics of) the Verbal Representation which has been mentioned before[1] and which relates to (lit. arises from) vowels and consonants.

Importance of speech in drama

2. One should take care of words[1]. For these are known as the body of the dramatic art (*nāṭya*). And Gestures, Costumes and Make-up and the Temparamental (*sāt'vika*) acting [merely] clarify the meaning of words.

3. In this world (lit. here) the Śāstras are made up of words and rest on words; hence there is nothing beyond words, and words are at the source of everything[1].

4. The Verbal representation is related to [a knowledge of] nouns (*nāma*), verbs (*ākhyta*), particle (*nipāta*), preposition (*upasarga*), nominal suffix (*taddhita*) compound words (*samāsa*), euphonic combination (*sandhi*) and case-endings (*vibhakti*).

The two kinds of recitation

5. The Recitation (*pāṭhya*) [in a play] is known to be of two kinds : Sanskritic and Prakritic. I shall speak of their difference in due order.

I (C.1; B.XIV.1). [1] For the four kinds of Histrionic Representation which includes the Verbal one see NŚ. VI. 23.

2 (C.1; B.XIV.2). [1]This rule applies to the actors as well as to the play-wright. On this Ag. says : वाचि यत्नस्तु कर्तव्य इति कविना निर्माणकाले नटेन प्रयोगकाले.

3 (C.3; B.XIV.3). [1] This view is also held by Bhatṛhari (*circa* 600 A.C.) in his Vākyapadīya (Āgamakāṇḍa). See B. p. 224, foot note.

4. (C.4; B.XIV.4). 5 (C.5; B.XIV.5).

Different aspects of Recitation

6-7. [They consist of] vowels, consonants, euphonic combination, case-endings, nouns, verbs, prepositions, particles and nominal suffixes. The Sanskritic Recitation is characterised by [a due regard to] these aspects and compound words, and includes various verbal roots[1]. Now listen about its application.

The speech-sounds

8 The fourteen sounds beginning with a and ending in au, are known as vowels, and the group of sounds beginning with ka and ending in ha are known as consonants.

Vowles are fourteen in number[1]. A, ā, i, ī, u, ū, ṛ, ṝ, ḷ. ḹ, e, ai, o and au are to be known as the vowels.

The group of letters beginning with ka, are consonants. Ka, kha, ga, gha, ṅa, ca, cha, ja, jha, ña, ṭa, ṭha, ḍa, ḍha, ṇa, ta tha da, dha, na, pa, pha, ba, bha, ma, ya, ra, la, va, śa, ṣa sa and ha[2] [constitute] the group of consonants[3].

Consonants : their articulation

9. The first two sounds of each group [of the stop consonants] are known as unvoiced (*aghoṣa*) and the rest [of the group] are called voiced (*ghoṣa*).

6-7 (C.6-7; B.XIV.6-7). [1] Read *nānādhātu-samāśrayam*, C.

8 (C.8; B,XIV.8). [1] Different Śikṣās and Prātiśākhyas enumerate vowels differently. According to the PŚ. they are 22 in number, while the Atharva, Taittirīya, and Vājasaneyī, Prātiśākhyas and the Ṛktantra Vyākaraṇa (Sāmaveda Pr.) give their number respectively as 13, 13, 16, 23 and 23. See PŚ. (ed. Manomohan Ghosh) p.51.

[2] PŚ. counts *anusvāra, visarga, jihvāmūlīya* and *upadhmānīya* among consonants. See ed. Ghosh, p. 50.

[3] B. reads after this a couplet (B.10) from PŚ. see *ibid*, p. 59. Not occurring in most of the mss. this may be taken as spurious. This is followed in B. by a prose passage which also seems to be spurious. The same is our view about the couplet B.11 which follow this prose passage. The substance of this couplet (B.11) occurs in 9 below.

9 (C.9 ; B.XIV.12). [1] In C. this couplet occurs after 8 and before the prose passage that follows it.

10. These[1] [consonants] are to be classified into (lit. known as) voiced and unvoiced, velar, labial, dental, lingual (*jihvya*)[2], nasal, sibilant, palatal and Visarjanīya.

11 In these groups [of consonants] ga, gha, ṅa, ja, jha, ñ, ḍa, ḍha, ṇa, da, dha na, ba bha, ma, ya, ra, la and va are voiced, while ka, kha, ca, cha, ṭa, ṭha, ta, tha, pa, pha, śa, ṣa, sa and ha are unvoiced.

12-14. Ka, kha, ga, gha, and ṅa, are velar (*kaṇṭhastha*)[1] ca, cha, ja, jha, ña, i, ī, ya and śa palatal, ṭa, ṭha, ḍa, ḍha, ṇa, ṛ, ra, and ṣa cacuminal (*mūrdhanya*), ta, tha, da, dha, na, la, and sa dental, pa, pha, ba, bha, and ma labial; a and ha are from the throat (*kaṇṭhastha*), o and au are throat-labial (*kaṇṭhyoṣṭha-sthāna*)[2], e and ai, throat-palatal (*kṇṭha-tālavya*).

14-15. The Visarjanīya is from the throat, and ka and [kha] are from the root of the tongue[1]. The place of articulation for pa and pha are lips, and the same will be for the closed (*avivṛta*) vowels u and ū[2].

15-16. [The group of sounds] beginning with ka and ending in ma are called stops (*sparśa*), śa, ṣa sa, and ha are open

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10 (C.10; B.XIV.13). [1] Read the first hemistich as एते घोषाघोषाः कण्ठौष्ठ्यदन्त्यजिह्व्यानुनासिक्याः.

[2] The *jihvya* does not seem to occur in any well-known grammatical work. This is perhaps synonymous with *mūrdhanya*; for in the production of *mūrdhanya* sounds *jihvā* (tongue) plays the most important part. The Taittirīya. Pr. describes the manner of their production as follows: *Jihvāgreṇa prativeṣṭya mūrdhaṇi ṭa-vargasya* (II.37). Curiously enough this term has never again been used in the NŚ.

11 (C.11; B.XIV.14).

12-14 (C.12-14a; B.XIV.15, 15 of p.230 and 16). [1] For different traditional views about the places of articulation of consonants see PŚ. p. 62. Read 11b as follows :—कखचछटठतथपफ-शषसा इति वर्गेष्वघोषाः.

[2] Read 12a as follows :—कखगघङाः कण्ठस्थास्तालुस्थाना मतास्तु चछजझञाः.

[3] Read 13b as follows :—तालव्या इचुयशाः स्युर्ऋटुरषा मूर्ध्नि स्थिता ज्ञेयाः.

[4] Read 14a as follows : ओ औ कण्ठ्योष्ठ्यौ ए ऐ कारौ च कण्ठतालव्यौ.

14-15 (C.14b-15a, B.XIV.16b-17a). [1] See note 1 to 12-14 above.

[2] Read 14b-15a, as follows : कण्ठ्यो विसर्जनीयो जिह्वामूलीयौ कखयोः । पफयोरोष्ठस्थानौ भवेदुकारस्तथा स्वरोऽविवृतः.

15-16 (C.15b-16a, B.XIV.17b-18a). [1] C. *saṃvṛtāḥ* for *saṃvṛtajāḥ*.

(*vivṛta*) while semivowels (*antaḥstha*) are closed (*saṃvṛta*), ṇa, ña, ṇa, na and ma are nasal [sounds].

16-17. Śa, ṣa, and sa and ha are sibilants (*uṣman*, lit. hot) ; ya, ra, la and va are semivowels (*antaḥstha*, lit. intermediate), ḥka from the root of the tongue (*jihvāmūlīya*) and ḥpa from the Upadhmā (*upadhmānīya*).

17-18. Ka, ca, ṭa, ta and pa are [simply] uttered (*svarita*), and kha, cha, ṭha, tha and pha are uttered [markedly] from the throat, and ga, gha, ja, jha, ḍa, ḍha, da, dha, and ba, bha from the throat as well as the breast (*kaṇṭhorasya*)[1].

18-19. The Visarjanīya should be known as a sound from [the root of] the tongue[1]. These are the consonants which have been briefly defined by me. I shall now discuss the vowels with reference to their use in words.

Vowels : their quantity

20. [1]Of the above mentioned fourteen[2] vowels ten constitute homogenous pairs (*samāna*), of which the first ones are short and the second ones long.

The four kinds of word

21. [1]Constituted with vowels and consonants [described above] the words include verbs (*ākhyāta*), nouns (*nāma*), roots (*dhātu*), prepositions (*upasarga*) and particles (*nipāta*), nominal affixes (*taddhita*), euphonic combinations (*sandhi*) and case-terminations (*vibhakti*).

16-17 (C.16b-17a; B.XIV.18b-19a).

17-18 (C.17b-18a, B.XIV.19b-20a). [1] Read this couplet as follows : कचटतपाः स्वरिताः स्युः खछठथफाः स्युस्तथा कण्ठ्याः । कण्ठोरस्यान् विद्याद् गजभदवघझढधभान् तु पाञ्च्ये.

18-19 (C.18b-19; B.XIV.20b-21). [1] See note 1 to 12-14 above. Read 18b as follows : वेद्यो विसर्जनीयो जिह्वामूलस्थितो वर्णः. See the foot-note in B. under B. 20b.

20 (C.20; B.XIV.22b-23a). [1] B. reads one additional hemistich (B 22a), before this.

[2] About the number of vowels see 8 note 1 above.

21 (C.21; B. foot note 4 in p. 231).

22. The characteristics of vocables have been mentioned in detail by the ancient masters. I shall again discuss those characteristics briefly when an occasion will arise[1].

The noun

23. The noun[1] has its functions determined by the case-endings such as 'su' and the like, and by special meanings derived therefrom[2] ; and it is of five[3] kinds and has a basic meaning (*prātipadikārtha*) and gender[4].

24. It (the noun) is known to be of seven[1] classes and has six cases, and [sometimes] it is well-established (*prathita*)[2] and

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22 (C.22; B. foot-note 5 in p. 231).

23 (C.25; B XIV.28). [1] This couplet has evidently been misplaced in C. as well as B. Begin it as *svādyādya*°.

[2] The second hemistich should be emended as follows : प्रातिपादिकार्थलिङ्गयुक्तं पञ्चविधं नाम ज्ञेयम्. (mss. लिङ्गयुक्तं, °विधमिदं ज्ञेयम्).

[3] The five kinds of noun have been enumerated as follows : उणाद्यन्तं कृदन्तं च तद्धितान्तं समासजम् । शब्दानुकरणं चैव नाम पञ्चविधं स्मृतम् ॥ Goyīcandra, Saṃkṣiptasāra-vivaraṇa (Ref. Haldar, Itihāsa, p. 174).

[4] There is a difference of opinion about the number of basic meanings (*prātipadikārtha*) of a word. According to Pāṇini they are two : charteristics of a species (*jāti*) and object (*dravya*). Kātyāyana adds one more to the number which is gender (*liṅga*). But Vyāghrapāt—a rather less known ancient authority—took their number to be four. According to him they are : characteristics of a species, object, gender and number (*saṃkhyā*). Patañjali however considered them to be five in number, *e.g.* characteristics of a species, object, gender, number and case (*kāraka*). (Haldar, Itihāsa p. 447-48.

24 (C.23; B.XIV.25b-26a). [1] The seven classes probably relate to the seven groups of case-endings.

[2] The words *prathita* and *sādhya* as grammatical terms are scarcely well-known. *Prathita* seems to relate the well-known words as a whole, which cannot be conveniently analysed into component parts. (Uṇādi derivation should in this connexion be considered as the most artificial). It may be in contrast to these that the words which can be built up from the verbal roots and affixes etc. are known as *sādhya* (to be made). These two terms may therefore be taken as synonymous with *rūḍha* and *yaugika* respectively.

[sometimes] is to be constituted (*sādhya*)[2] [and when combined with different case-endings] it may imply indication (*nirdeśa*)[3], giving to (*sampradāna*), taking away (*apādāna*) and the like.

25. [1]The verbs relate to actions occurring in the present and the past time and the like; they are sometimes well-established (*prathita*)[2] and sometimes to be constituted (*sādhya*)[2], are distinguished and divided according to number and person.

The verb

26. [A collection of] five hundred roots divided into twenty-five classes are to be known as verbs (*ākhyāta*) in connexion with the Recitation, and they add to the meaning of the nouns[1].

27. Those that *upasṛjanti* (modify) the meaning of the verbal roots in connexion with the meaning of basic words[1] are for that [very] reason called *upasarga* (preposition) in the science of grammer (*saṃskāra-śāstra*).

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[3] *Nirdeśa* seems to to relate 'nominatives; for it is one of the meanings of the case-endings. Enumerating these some grammarian says : निर्देशः करणं कर्म प्रदानमपकर्षणम्। स्वाम्यर्थोऽथाधिकरणं विभक्त्यर्थाः प्रकीर्तिताः : (Haldar, Itihāsa, p. 170).

25 (C.24; B.XIV.26b and cf. 29b). [1] Read the couplet as follows :— संप्रत्यतीतकालक्रियादियोगः प्रथितसाध्यम्। वचनानां यतियुक्तं पुरुषविभक्तं तदाख्यातम्.

B. 27a seems to be corrupt and redundant.

[2] In case of verbs *prathita* seems to relate to irregular froms like *paśya* in place of *dṛś*, and *sādhya* to regularly constructed ones. See also note 1 to 24 above.

26 (C.26a; B.XIV. 27b, 29a). [1] C. omits 26a and gives only 26b as C. 26a. There are different number of roots in lists (Dhātupāṭha) attached to different grammatical works. It is not known which give their number as five hundred. Dhanapāla (970 A.C.). in his commentary to Jaina Śākaṭāyana's Dhātupāṭha says on the subject as follows : चतुर्दशशतान्याहुर्द्वाविंशं सत च। वाक्यतः श्लोकतश्चैव शतानि त्रीणि धातवः॥ (Ref. Haldar, Itihāsa, p. 44). Verbal roots are divided according to Pāṇini into ten classes (*gaṇa*). Their division into twentyfive classes does not seem to occur in any well-known work.

27 (C.26, B.XIV.30). [1] This definition of the *upasarga* follows Śākaṭāyana's view on the subject as expressed in the Nirukta (I. 1.3-4). According to this authority *upasargas* have no independant meaning and

The particle

28. [1]As they *nipatanti* (come together) with declined words (*pada*) to strengthen their basic meaning, root, metre[2] or etymology[3], they are called *nipātas* (particles).

The affixes

29, [1]As it distinguishes ideas (*pratyaya*) and develops the meaning [of a root] by intensifying it or combining [it with another] or [pointing out] its essential quality (*sattva*), it is called *pratyaya* (affix).

The nominal affix

30. [1]As it develops the meanings [of a word] by an elision [of some of its parts], a seperation of its root and affix, or their combination and by pointing out the abstract notion [indicated by it], it is called *taddhtia* (nominal affix).

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they are merely auxiliary words modifying the meaning of the verbal roots. On the different ways in which such modification takes place one grammarian says : क्वचिद्भिनत्ति धात्वर्थं क्वचित्तमनुवर्तते । विशिनष्टि तमेवार्थमुपसर्गगतिस्त्रिधा. Haldar, Itihāsa, p. 346).

28 (C 27; B.XIV.31). [1] According to Pāṇini indeclinables (*avyaya*) of the *ca*-group are particles (*nipāta*). See I. 5.57. According to Patāñjalī *nipātas* do the function of case-endings and intonation (*svara*= pitch accent). He says : विभक्तिस्वरप्रतिरूपकाश्च भवन्तीति निपातसंज्ञाः...(on P.III.4.2). The author of the Kāśikā too accepts this view in his comments on P.I. 4.57.

[2] *Ca, vai, tu,* and *hi* are instances of such *nipātas*.

[3] It is not clear now *nipātas*, strengthen the etymology given here. Probably the reading here is corrupt.

29 (C.28; B.XIV.32). [1] Such an elaborate definition of the *pratyaya* does not not appear to occur in any exant grammatical work. Ag. seems to trace it to the Aindra school of grammarians. The meaning of the definition is not quite clear. According to the common interpretation the *pratyaya* means that which helps to develop a meaning from root (येनार्थः प्रतीयते स प्रत्ययः).

30 (C.29; B.XIV.33). [1] This definition of the *taddhita* does not seem to occur in any well-known grammatical work. It describes the processes through which the *taddhita* suffix will transform a word.

The case-ending

31. As they *vibhajanti* (distinguish between) the meanings of an inflected word or words with reference to their roots or gender, they are called *vibhakti* (case-endings).

The euphonic combination

32. Where separated vowels or consonants *sandhīyate* (combine)[1] by coming together[2] (*yogataḥ*) in a word or words it is called [an instance of] *sandhi* (euphonic combination).

33. As due to the meeting of two sounds (lit. letters) or of two words, their sequence (*krama*)[1] *sandhīyate* (result in a combination), it is called *sandhi* (euphonic combination).

The compound words

34. The Samāsa (compound word) which combine[1] many words to express a single meaning and suppresses affixes, has been described by the experts to be of six kinds such as Tatpuruṣa and the like.

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31 (C.30; B.XIV.34). [1] This definition follows the etymological sense of the term (*vibhakti*). Durgasiṃha of the Kalāpa school says the case-endings are so called because of their giving distinctive meaning to a word (अर्थस्य विभजनाद् विभक्ति). See Haldar, Itihāsa, p. 169).

32 (B.XIV.35) C. omits this. Read *viśliṣṭa* for *viśiṣṭa*. [1] The *sandhi* is strictly speaking, not merely a combination of two sounds (vowels or consonants), in a great number of cases their mutual phonetic influence constitutes a *sandhi*. This is of five kinds, and relate to *savara-s*, *vyañjana-s*, *prakṛti-s*, *anusvāra-s*, and *visarga-s*.

[2] This 'coming together' depends on the shortness of duration which separate the utterance of the two sounds. According to the ancient authorities *sandhi* will take place when this duration will not be more than half a *mātrā*. It is for this reason that the two hemistichs in a couplet are never combined.

अर्धमात्रोच्चारणकालव्यवहितयोर्वर्णयो द्रुततरोच्चारणं सन्धिः। अतएव श्लोकार्धयोर्मन्त्रार्धयोर्वा न सन्धिः। अर्धमात्रोच्चारणकालव्यवधानस्योचितत्वात्. (Hāldar, Itihāsa p. 166).

33 (C.31; B.XIV.36). [1] C. reads 33a, as वर्णक्रम सम्बन्धः पदैकयोगोऽन्यवर्णयोगाश.

34 (C.32; B.XIV.37). [1] Reads *saṃharat samāso'pi* (B.) for *saṃharanti saṃkṣepāt* (C.).

35. Observing such rules of grammar (*śabda-vidhāna*) one should compose series of inflected words (*pada*) combined in verse or in prose, which have the quality of suggesting extensive meaning (lit. extensiveness)[1].

Two kinds of word

36 Padas are inflected words[1] and are of two kinds, viz. those used in verse, and those in prose, Now listen[2] [first] about the characteristics of words used in prose.

Words in prose

37. Words used in prose are not schematically combined, have not the number of their syllables regulated, and they contain as many syllables as are required to express the meaning [in view][1].

Words in verse

38 Words used in verse consist of schematically combined, syllables which have caesura and stops[1] and which have their number regulated [2].

Syllabic metres

39. Thus arises a Rhythm-type (*chandas*) called Vṛtta (syllablic metre) made up of four feet[1] which expresses different ideas and consists of [short and long] syllables.

Rhythm types

40. Rhythm-types in feet are twenty-six in number. Syllabic metres with these Rhythm-types are of three kinds, viz. even (*sama*), semi-even (*ardha-sama*) and uneven (*viṣama*).

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35 (C.33; B.XIV.38). [1] Read the couplet as follows :—एभि: शब्दविधानै विस्तारव्यञ्जनार्थयुतैः । पदबन्धाः कर्त्तव्याः वृत्तनिबद्धास्तु चूर्णा वा.

36 (C.34; B.XIV.39). [1] C. *vibhajykapadam* for *vibhaktyantam* ; C. *bahir-bodhata* for *saṃvibodhata*.

37 (C.35; B.XIV.40). [1] B. *anibaddhapadam .chandas* for *anibaddhapadavṛnda* ; C. *arthopekṣākṣarayutam* and B. °*syutam* for *arthapcksyakṣarayutam*.

38 (C.36; B.XIV.41) [1] C. *padaccheda* for *yaticcheda*.

39 (C.37; B.XIV.42). [1] B. *pramāṇa-niyatātmakam* for *pramāṇa-niyatākṣaram*; Read *pādair-varṇair* for *pādairvarṇair*.

40 (C.38 ; B.XIV.43).

41-42. *This Rhythm-type* which assumes the form of different syllabic metres, is the body of words. There is no word, without rhythm and no rhythm without word. Combined with each other they are known to illuminate the drama.

Twentysix Rhythm-types

43-49. [The Rhythm-type] with one syllable [in a foot] is called Ukta, with two syllables is Atyukta, with three syllables Madhya, with four syllables Pratiṣṭhā, with five syllables Supratiṣṭhā, with six syllables Gāyatrī, with seven syllables Uṣṇik, with eight syllables Anuṣṭup, with nine syllables Bṛhatī, with ten syllables Paṅkti, with eleven syllables Triṣṭup, with twelve syllables Jagatī, with thirteen syllables Atijagatī, with fourteen syllables Śakkarī, with fifteen syllables Atiśakkarī, with sixteen syllables Aṣṭi, with seventeen syllables Atyaṣṭi, with eighteen syllables Dhṛti, with nineteen syllables Atidhṛti, with twenty syllables Kṛti, with twentyone syllables Prakṛti, with twentytwo syllables Ākṛti, with twentythree syllables Vikṛti, with twentyfour syllables Saṃkṛti, with twentyfive syllables Atikṛti[1], and with twentysix syllables Utkṛti.

Possible metrical patterns

49-51. Those containing more syllables than these are known as Mālā-vṛttas. And the Rhythm-types being of many different varieties, metrical patterns according to the experts[1] are innumerable. The extent of these such as Gāyatrī and the like, is being given [below] But all of them are not in use.

51-76. [Possible] metrical patterns of the Gāyatrī [type] are sixtyfour, of the Uṣṇik one hundred and twenty-eight, of the Anuṣṭup two hundred and fiftysix, of the Bṛhatī five hundred and twelve, of the Paṅkti one thousand and twentyfour, of the Triṣṭup two thousand and forty-eight, of the Jagatī four thousand

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41-42 (C.39b-40; B.XIV.44b-45).

43-49 (C.41-47a; B.XIV.46-52a). [1] also called *abhikṛti.*

49-51 (C.47b, 58b-59a, B.XIV.52b-54a). [1] These experts are mathematicians like Bhāskarācārya. See Līlāvatī, section 84, (ed Jīvānanda, p. 50). 51-76 (C.59b-80a; B.XIV.54b-79).

and ninetytwo, of the Śakkarī sixteen thousand three hundred and eighty-four, of the Atiśakkarī thirtytwo thousand seven hundred and sixty-eight, of the Aṣṭi sixtyfive thousand fiive hundred and thirty-six, of the Atyaṣṭi one lac thirty one thousand and seventy-two, of the Dhṛti two lacs sixty-two thousand one hundred and forty-four, of the Atidhṛti five lacs twenty-four thousand two hundred and eighty-eight, of the Kṛti ten lacs forty-eight thousand five hundred and seventy-six, of of the Prakṛti twenty lacs ninety-seven thousand one hundred and fifty-two, of the Ākṛti[1] forty-one lacs ninety-four thousand three hundred and four, of the Vikṛti eighty-three lacs eighty thousand six hundred and eight, of the Saṃkṛti one crore sixty-seven lacs seventy-seven thousand two hundred and sixteen, of the Abhikṛti (Atikṛti) three crores thirty-five lacs fifty-four thousand four hundred and thirty-two, of the Utkrti six crores seventy-one lacs eight thousand eight hundred and sixty-four.

77-79. Adding together all these numbers of different metrical patterns we find their total as thirteen crores forty-two lacs seventeen thousand seven hundred and twenty-six.[1]

Another method of defining metres

79-81. I have told you about the even metres by counting [their numbers]. You should also know how the triads which make up the syllabic metres. Whether these are one, twenty, thousand or a crore, this is the rule for the formation of all the syllabic metres or metres in general.

81-82. Triads are eight in number and have their own definitions. Three syllables heavy or light, or heavy and light make up a triad which is considered a part of each metrical pattern.

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[1] *Ślokas* giving the numbers of metres of the *ākṛti, vikṛti, saṃkṛti, abhikṛti* (*atikṛti*) and *utkṛti* classes seems to be corrupt in C.

77-79 (C.80b-82a; B.XIV.80-82a). [1] Readings of B. and C. do not literally agree.

79-81 (C.82-84a; B. foot note 4 in p. 241). [1] C. omits 79b.

81-82 (C.84b-85; B.XIV.83b-84).

83-84. [Of these eight triads] bha contains two light syllables preceded by a heavy one (— ᴗ ᴗ), ma three heavy syllables (— — —), ja two light syllables separated by a heavy syllable (ᴗ — ᴗ), sa two light syllables followed by a heavy syllable (ᴗ ᴗ —) ra two heavy syllables separated by a light one (— ᴗ —), ta two heavy syllables followed by a light one (— — ᴗ), ya two heavy syllables preceded by a light one and (ᴗ — —), na three light syllables (ᴗ ᴗ ᴗ).

85-86. These are the eight triads having their origin in Brahman. For the sake of brevity or for the sake of metre they are used in works on prosody, with or without [inherent] vowels (i. e. a).[1]

86-87 A single heavy syllable should be known as ga and such a light syllable as la.

Separation of two words [in speaking a verse] required by rules [of metre] is called caesura (*yati*).

87-88. A heavy syllable is that the which ends in a long or prolated (*pluta*) vowel, Anusvāra, Visarga or comes after a conjunct consonant or sometimes occurs at the end [of a hemistich].

88-89. Rules regarding the metre, relate to a regular couplet (*sampat*), stop, foot, deities, location, syllables, colour, pitch and hyper-metric pattern.

The regular couplet

89-90. A couplet in which the number of syllables is neither in excess nor wanting is called a regular one (*sampat*).

The stop

90-91. The stop (*virāma*) occurs when the meaning has been finally expressed.

83-84 (C.86-87; B.XIV.85-86).

85-86 (C.88-89a; B.XIV.87, 88b). [1] B. reads one additional hemistich between 85b and 86a.

86-87 (C.89b-90a; B.XIV.89).

87-88 (C.90b-91a; B.XIV.90).

88-89 (C.48; B.XIV.102). 89-90 (C.49, B.XIV.103).

90-91 (C.50; B.XIV.104).

The Foot

The foot (*pada*) arises from the root *pad*, and it means one quarter [of a couplet].

The presiding deities of metres

91-92. Agni and the like presiding over different metres are their deities.

Location

Location is of two kinds, viz, that relating to the body and that to a [particular] region.

Quantity of syllables

93. Syllables are of the three kinds, viz. short, long and prolated (*pluta*).

Colours of metres

Metres have colours like white and the like.

Pitch of vowels

94-95. The pitch of vowels is of three kinds, viz. high, low and medium. I shall speak about their character in connexion with the rules of Dhruvās Rules [about their use] relate to the occasion and the meaning [of thing sung or recited].

Three kinds of syllabic meters

95-97. Syllablic metres are of three kinds, viz. even (*sama*), semi-even (*ardha-sama*) and uneven *viṣama*).

If the number of syllables in a foot of any metre is difficient or in excess by one, it is respectively called Nivṛt or Bhurik. If the deficiency or excess is of two syllables, then such a metre is respectively called either Svarāṭ or Virāṭ.

91-92 (C.51; B.XIV.105).

93 C.53b-54a, B.XIV. (107b-108a). This couplet is preceded by in B. three hemistichs which do not occur in some versions, and which seem to be irrelevant. 94-95 (C.53b-54a, B.XIV.108b-109).

95-97 (C.54b-58a, B.XIV.110-112a).

98. All the syllabic metres fall into three classes such as divine, human and semi-divine.

99. Gāyatrī, Uṣṇik, Anuṣṭup, Bṛhatī, Triṣṭup and Jagatī belong to the first or the divine (*divya*) class.

100. Atijagatī, Śakkarī, Atiśakkarī, Aṣṭi, Atyaṣṭi, Dhṛti and Atidhṛti belong to the next (*i.e.* human) class.

101. Kṛti, Prakṛti, Vyākṛti (Ākṛti), Vikṛti, Saṃkṛti, Abhikṛti (Atikṛti) and Utkṛti belong to the semi-divine class[1].

102. O the best of Brahmins, now listen about the metrical patterns which are to be used in plays and which are included in the Rhythm-types described by me[1].

Here ends Chapter XV of Bharata's Nāṭyaśāstra
which treats of the Rules of Prosody.

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98 (C.91b-92a, B.XIV.112b-113a).

99 (C.92b-93a, B.XIV.113b-114a).

100 (93b-94a, B.XIV.114b-115a).

101 (C.94b-95a, B.XIV.115b-116a). [1] The seventeen couplets after this (C.101a-118a B.XIV, 116b-132a) seem to be spurious. For a discussion on this point see the Introduction.

102 (C.118-119, B.XIV,133-134). [1] Some versions of the NŚ. read this couplet as the beginning of the next chapter.

CHAPTER SIXTEEN

METRICAL PATTERNS

Tanu-madhyā

1. [1]Tanu-mdhyā is a variety [of metres] of the Gāyatrī class. [In each of its feet] the first two and the last two syllables are heavy[2].

Example :

2. santyakta-vibhūṣā bhraṣṭâñjana-netrā ।
hastârpitagaṇḍā kiṃ tvaṃ tanu-madhyā ॥

O fair lady (lit. slim-waisted one), why[1] have you cast off your ornaments, why are your eyes without collyrium and why are you resting the cheek on the palm of your hand ?

Makaraka-śīrṣā

3. [Of the same class is] Makaraka-śīrṣā which has [in each of its feet] the first four syllables light and the last two heavy[1].

Example :

4. svayam upayāntaṃ bhajasi na kāntam ।
bhayakari kiṃ tvaṃ makaraka-śīrṣā ॥

You are not greeting the beloved one who has come to you of his own accord O terrible one, why[1] are you so dull-headed[2]

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1 (C.2, B.XV.2). [1] This is preceded in B. and C. by a couplet which rightly belongs to the Chapter XV. (XIV. in B.)

[2] Scheme (– – ᴗ, ᴗ – –). The definition of this metre is also its example though an independent example also follows. Such is the case with many other metres defined in the NŚ.

2 (C.3, B.XV.3). [1] *Kiṃ tvaṃ*—why (are) you...? Cp. *Kiṃ akāraṇam eva darśanaṃ ratayc na diyate,* Kumār. IV. 7.

3 (C.4, B.XV.4). [1] Scheme (ᴗ ᴗ ᴗ, ᴗ – –). This is called Śaśivadanā by Pr. P. Vr. R. and Srv.

4 (C.5, B.XV.5). [1] See above 2 note 1.

[2] ***Makarakaśṣira***—having a head (*i.e.* brain) like that of a ***makara.***

Mālatī

5. [The metre with] the feet of six syllables of which the *second and the fifth are light and the rest heavy, is called Mālatī*[1].

Example :

6. śobhate baddhayā ṣaṭpadāviddhayā ।
mālatīmālayā māninī līlayā ॥

The offended woman wearing the Mālatī garland in which the bees are clinging looks charming.

Mālinī

7. [The metre with] the feet of six syllables of which the second one is light [and the rest heavy] is called Mālinī.[1]

Example :

8. snāna-gandha-sragbhir vastra-bhūṣāyogaiḥ ।
vyaktam evaiṣā tvaṃ mālinī prakhyātā ॥

By your perfumed bath, [wearing of] garlands, [good] dress and ornaments you are clearly recognised as the wife of a garland-maker.

Uddhatā

9. [The metre with] the feet of seven syllables of which the second, the fourth and the fifth are light [and the rest heavy] is called Uddhata[1].

The allusion is perhaps to the foolish *makara* in the *Vānara-makara-kathā* in the Pañcatantra, IV. which really believed that the monkey had left its heart behind in the tree on the river-bank. Hence I translate the word as "dull-headed one."

5-6. (B.XV.9-10). [1] Scheme (– ∪ –, – ∪ –) C. omits this metre.

7 (C.6, B.XV.6-7). [1] Scheme (– ∪ –, – – –). This is quite different from the metre Mālinī defined by Piṅgala and his followers. The NŚ. calls this second Mālinī (with 15 syllables in each pāda) Nāndīmukhī. See below 73-74.

8 (C.7, B.XV.8).

9 (C.8, B XV.11-12). [1] Scheme (– ∪ –, ∪ ∪ –, –).

10 (C.9, B.XV.13).

10. danta-kunta-kṛtâṅkaṃ vyākulâlaka-śobham ।
śaṃsatîva tavâsyaṃ nirdayayaṃ rata-yuddham ॥

Your face which bears the marks of spear-like teeth [of the beloved] and is strewn over with your dishevelled hair, indicates indeed an unrelenting fight of love.

Bhramara-mālikā

11. [The metre with] the feet of seven syllables of which the first two and the last two are heavy [and the rest light] is called Bhramara-mālikā[1].

Example :

12. nānā-kusuma-citre prapte surabhi-māse ।
eṣā bhramati mattā kānte bhramara-mālā ॥

O beloved one, this being the month of Caitra which is varigated with different flowers, cluster of bees are flying about intoxicated [with their smell].

Siṃha-lekhā

13. [The metre with] the feet of eight syllables of which the first, the third, the fifth, the seventh and the last [the eighth] are heavy [and the rest light] is called Siṃha-lekha[1].

Example :—

14. yat tvayā hy aneka-bhāvaiś ceṣṭitam rahaḥ sugātri ।
tan mano mama praviṣṭaṃ vṛttam atra siṃha-lekham ॥

That you have planned the love's embrace in various ways, O fair-limbed one, has been inscribed in my mind with the scratch of a lion's claws[1].

Matta-ceṣṭita

15. [The metre with] the feet of eight syllables of which the

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11 (C.10, B.XV.14-15).[1] Scheme (- - ∪, ∪ ∪ -, -).

12 (C.11, B.XV.16).

13 (C.12, B.XV.19). [1] Scheme (- ∪ -, ∪ - ∪, - ∪ -) C. gives the name as Siṃhalīla.

14 (C.13, B.XV.17-18). [1] The translation follows Ag.

15 (C.14, B.XV.20, 21). [1] Scheme (∪ - ∪, - ∪ -, ∪ -). Tnis metre is named as Pramāṇikā in Pr. P.

second, the fourth, the sixth and the eighth are heavy [and the rest light] is called Matta-ceṣṭita.[1]

Example:

16. carâvaghūrṇitêkṣaṇaṃ vilambitâkulâlakaṃ ।
asaṃsthitaiḥ padaiḥ priyā karoti matta-ceṣṭitaṃ ॥

The beloved one with her eyes restless and rolling, hairs hanging down dishevelled, and footsteps unsteady, is behaving like a person who is intoxicated.

Vidyul-lekhā

17. [The metre with] the feet of eight syllables of which all are heavy, is called Vidyul-lekhā.[1]

Example:

18.
śāmbho-bhārair ānardadbhiḥ śyāmâmbhodair vyāpte vyomnī ।
ādityâṃśu-spardhiny eṣā dikṣu bhrāntā vidyul-lekhā ॥

The sky being overcast with dark clouds which are roaring and are laden with masses of water, a flash of lightning which rivals the sun-beam is running in [different] directions.

Citta-vilasita

19. [The metre with] the feet of eight syllables of which the fifth, the seventh and the last are heavy [and the rest light] is called Citta-vilasita.[1]

Example:

20. smita-vaśa-viprakāśair daśana-padair amibhiḥ ।
varatanu pūrṇa-candraṃ tava mukham āvṛṇoti ॥

O fair lady (lit. fair limbed one)[1], your face with the teeth

16 (C.15, B.XV.22).

17 (C.16, B.XV.23, 24). [1] Scheme (- - -, - - -, - -). B. gives the name as Vidyun-mālā. This is the name in Piṅgala and Śr. B.

18 (C.17, B.XV.25).

19 (B.XV.26). [1] Scheme (◡ ◡ ◡, ◡ - ◡, - -). C. omits this metre.

20 (B.XV.27). [1] This mode of addressing a beloved woman is as old as the time of Patañjali who quotes the fragment of a poem as follows: *varatanu saṃpravadanti kukkuṭāḥ* (Ref. Apte's Guide to Skt. § 319).

revealed on account of your smile, outshines (lit. covers) the full moon.

Madhukārī

21. [The metre which has] the feet of nine syllables of which the last three are heavy [and the rest light] is called Madhukarī.[1]

Example :

22. kusumitam abhipaśyantī
vividha-taruganaiś channam ।
vanam atiśaya-gandhāḍhyaṃ
bhramati madhukarī hṛṣṭā ॥

Seeing the woodland covered with various trees full of flowers and rich in exuberence of [pleasent] odour, the female bee is flying about in delight.

Kuvalaya-mālā

23. [The metre which has] the feet of ten syllables of which the first and the last three are heavy [and the rest light] is called Kuvalaya-mālā[1].

Example :

24. asmiṃs te śirasi tadā kānte
vaidūraya-sphaṭika-suvarṇāḍhye ।
śobhāṃ svāṃ na vahati tāṃ
baddhā suśliṣṭā kuvalaya-māleyam ॥

O dear one, this well-made garland of Kuvalaya[1] flowers fastened at that time on your head which has been richly decorated with *lapis lazuli*, quartz and gold, does not bear [any more] its naturalbeau ty.

Mayūrasāriṇī

25. [The metre which has] the feet of ten syllables of

21 (C.18, B.XV.28, 29). [1] Scheme ∪ ∪ ∪, ∪ ∪ ∪, – – –). This metre is called Bhujagaśiśubhṛtā (°yutā, vṛtā) by Piṅgala and his followers.

22 (C.19, B.XV.30).

23 (C.20, B.XV.31, 32). [1] Scheme (– – –, ∪ ∪ ∪, ∪ – –, –). This is called Paṇava by Piṅgala and his followers.

24 (C.21, B.XV.33). [1] *Kuvalaya* is a blue aquatic flower of the of the lotus class. 25 (C.22, B.XV.34, 35).

which the second, the fourth, the sixth and the eighth are light [and the rest heavy] is called Mayūrasāriṇī[1].

Example :

26. naiva te'sti saṃgamo mānuṣair
nâsti kāmabhoga-cihnaṃ anyat ।
garbhiṇîva dṛśyase hy anārye
kiṃ mayūra-sāriṇī tvam evam ॥

O ignoble one, you have no union with men, neither have you any sign of love's enjoyment. Still you look like one who is *enceinte*. You indeed behave like a pea-hen.[1]

Dodhaka

27. [The metre with] the feet of eleven syllables of which the first, the fourth, the seventh the tenth and the last are heavy [and the rest light] is called Dodhaka.[1]

Example :

28. praskhalitâgrapada-pravicāraṃ
matta-vighūrṇita-gātra-vilāsam ।
paśya vilāsini kuñjaram etaṃ
dodhaka-vṛttam ayaṃ prakaroti ॥

O merry lady, look at this elephant which with its faltering steps of the front legs, and with the body playfully moved about [as if in] intoxication, is imitating the manner of a calf (?)[1]

Moṭaka

29. [The metre with] the feet of eleven syllables of which the first two, fifth, the eighth, and the last are heavy [and the rest light] is called Moṭaka.

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[1] Scheme (– ∪ –, ∪ – ∪, – ∪ –, –). [1] Piṅgala gives the name as Mayūrasā° and so does Vr. R.

26 (C.23, B.XV.36). [1] This relates the belief that the pea-fowls' sexual union take place in complete seclusion.

27 (C.24, B.XV.37, 38). [1] Scheme (– ∪ ∪, – ∪ ∪, – ∪ ∪, – –).

28 (C.25, B.XV.39). [1] We are not sure of the meaning of the word *dodhaka*. Ag. writes *dodhakena gīyamānaṃ vṛttaṃ dodhaka-vṛttam*.

29 (C.26, B.XV.40). [1] Scheme (– – ∪, ∪ – ∪, ∪ – ∪, ∪ –). This is named as Moṭanaka by Gaṅgādāsa in Ch. M.

Example :

30. eso'mbuda-nisvana-tulya-ravaḥ
kṣibaḥ skhalamāna-vilamba-gatiḥ ।
śrutvā ghana-garjitam adri-tate
vṛkṣān prati moṭayati dviradaḥ ॥

This elephant hearing the clouds roaring in the mountain valley, is trumpeting in excitement as loudly as the [rain] clouds and is rushing with faltering steps to the trees.

Indra-vajrā

31. [The metre with] the feet of eleven syllables of which the third, the sixth, the seventh and the ninth are light, [and the rest heavy] is called Indra-vajrā[1].

Example :

32. tvaṃ durṇirîkṣyā duratiprasādā
duḥkhaika-sādhyā kaṭhinaika-bhāvā ।
sarvāsv avasthāsu ca kāma-tantre'
yogyāsi kiṃ vā bahunêndravajrā ॥

You are hard to be looked at, difficult to be pleased and won over, and you have an unmixed (lit, one) hard feeling, in the practice of love, you are unfit (*ayogyā*) at every stage ; and in short you are [like] the thunder-bolt of Indra.

Upendravajrā

33. [The metre with] the feet of eleven syllables of which the first, the third, the sixth, the seventh, the ninth are light [and the rest heavy] is called Upendravajrā[1].

Example :

34. priye śriyā varṇa-viśeṣaṇena
smitena kāntyā sukumār-bhāvāt ।
amī guṇā rūpa-guṇânurūpā
bhavanti te kiṃ tvam upendravajrā ॥

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30 (C.27, B.XV.41).
31 (C.28, B.XV.42). [1] Scheme (- - ∪, - - ∪, ∪ - ∪, - -).
32 (C.29, B.XV.43).
33 (C.30, B.XV.44). [1] Scheme (∪ - ∪, - - ∪, ∪ - ∪, - -).
34 (C.31, B.XV.45).

O beloved one, due to your beauty, the special colours [of your dress], smile, grace and delicate bearing, these qualities of yours have matched the qualities of the [beautiful] form. Are you the bow of Indra ?[1]

Rathôddhatā

35. [The metre with] the feet of eleven syllables of which the first, the third, the seventh, the ninth and the last are heavy [and the rest light] is called Rathôddhatā[1].

Example :

36. *kiṃ tvayā subhaṭa dūra-varjitaṃ*
nātmana na suhṛidāṃ priyaṃ kṛtam ।
yat palāyana-parāyaṇasya te
yāti dhūlir adhunā rathôddhatā ॥

O good soldier, why have you left the battle-field completely. You have done neither any good to yourself nor to your friends, for while runing away [from the battle field] the dust [in your road] rises now [as if] scattered by chariot. [1]

Svāgatā

37. [The metre with] the feet of eleven syllables of which the first, the third, the seventh and the tenth and the last are heavy [and the rest light] is called Svāgatā[1].

Example :

38. adya me saphalam āyata-netre
jīvitaṃ madana-saṃśraya-bhāvam ।
āgatâsi bhavanaṃ mama yasmāt
svāgataṃ tava varôru niṣīda ॥

Today the two large eyes of mine have attained their object and so has my life and love, because you have come to my house ; O fair lady, you are welcome, please be seated.

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[1] *Upendra-vajraṃtu indra-dhanuṣā upamitaṃ* etc. (Ag.).

35 (C.32, B.XV.46). [1] Scheme (- ᴗ -, ᴗ ᴗ ᴗ, - ᴗ -, ᴗ -).

36 (C.33, B.XV.47). [1] B. gives an additional example of this metre (B.XV.48).

37 (C.34, B.XV.49). [1] Scheme (- ᴗ -, ᴗ ᴗ ᴗ, - ᴗ ᴗ, - -).

Śālinī

39. [The metre with] the feet of eleven syllables of which the sixth and ninth are light [and the rest heavy] is called Śālinī.[1].

Example :

40. duḥśīlam vā nirguṇam pāpakaṃ vā
loke dhairyād apriyaṃ na bravīṣi ।
āryaṃ śīlaṃ sādhvī he te'nuvṛttaṃ
mādhuryâḍhyā sarvathā śālinī tvam ॥

On account of your patience with the people you do not, utter a harsh word to any one who has bad manners or is without any merit or is wicked. O good lady, you have followed a noble manner, you are a housewife full of sweetness in every respect.

Toṭaka

41. [The metre with] the feet of twelve syllables of which the third, the sixth, the ninth and the last, are heavy [and the rest light] is called Toṭaka.[1]

42. kim idaṃ kapaṭâśraya-durviṣahaṃ
bahu-śāṭhyaṁ athôlbana-rūkṣa-katham ।
svajana-priya-sajjana-bhedakaraṃ
nanu toṭaka-vṛttam idaṃ kuruṣe ॥

Why is this crooked and insufferable conduct full of villainy, and unambiguous (lit. direct) and harsh words hurting the relations, dear ones and [other] good people ? You are indeed behaving like a cutter.

Kumudanibhā

43. [The metre with] the feet of twelve syllables of which

38 (C.35, B.XV.50).

39 (C.36, B.XV.51). [1] Scheme (- - -, - - ᴗ, - - ᴗ, - -).

40 (C.37, B.XV.52).

41 (C.38, B.XV.53, 54). [1] Scheme (ᴗ ᴗ -, ᴗ ᴗ -, ᴗ ᴗ -, ᴗ ᴗ -).

42 (C.39, B.XV.55).

43 (C.40, B.XV.59),

the first four, the eighth and the tenth are light [and the rest heavy] is called Kumudanibhā[1].

Example :

44. kumudanibhā tvaṃ kāma-bāṇa-viddhā
kim asi-natabhruḥ śīta-vāta-dagdhā ।
mṛdu-nalinîvâpāṇḍu-vaktra-śobhā
katham api jātā agrataḥ sakhīnām ॥

O fair-eyed damsel, being like a Kumuda flower why have you been struck with cupid's arrow and why do you appear pale before your friends like a delicate Nalinī blasted by the cold wind.

Candra-lekhā

45. [The metre with] the feet of twelve syllables of which ~~the first five~~, the seventh and the tenth as are light [and the rest heavy] and the caesura falls after the first five syllables, is called Candra-lekhā[1].

Example :

46. vaktraṃ saumyaṃ te padma-patrâyatâkṣaṃ
kāmasyâvasaṃ svabhruvoś câvabhāsam ।
kāmasyâpîdaṃ kāmam āhartukāmaṃ
kāntyā tvaṃ kānte candra-lekhêva bhāsi ॥

O beloved one, your sweet face with eyes as large as lotus-petals and the splendour of your eyebrows, are the abode of love, and they are ready to bring love even to the god of love ; you shine as it were like a phase of the moon.

Pramitâkṣarā

47. [The metre with] the feet of twelve syllables of which

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[1] Scheme (∪ ∪ ∪, ∪ – –, – ∪ –, ∪ ∪). B. gives another metre of this name with a different scheme (– ∪ –, ∪ – –, ∪ ∪ ∪, ∪ – –) and an example of this (B.XV.56-58).

44 (C.41, B.XV.60).

45 (C.42, B.XV.61). [1] Scheme (– – –, – – –, ∪ – –, ∪ – –).

46 (C.43, B.XV.62). **47 (C.44, B.XV.63).**

the third, the fifth, the ninth and the last are heavy [and the rest light] is called Pramitâkarṣā[1].

Example:

48. smita-bhāṣiṇī hy acapalâparuṣī
nibhṛtâpavāda-vimukhī satatam ।
yadi kasya cid yuvatir asti sukhā
pramitākṣarā sa hi pumāñ jayati ॥

If any one has a pleasing young wife with restrained speech, who is always smiling and averse to speaking ill of him [even] secretly, and is never fickle or harsh, that person verily thrives.

Vaṃśasthā

49. [The metre with] the feet of twelve syllables of which the second, the fourth, the fifth, the eighth, the tenth and the last are heavy [and the rest light] is called Vaṃśasthā.[1]

Example:

50. na me priyā yad bhumāna-varjitā
kṛtâpriyā te paruṣâbhibhūṣaṇaiḥ ।
tathā ca paśyāmy aham adya vigrahaṃ
dhruvaṃ hi vaṃśastha-gatiḥ kariṣyati ॥

You are not dear to me, for you are wanting in esteem [for me] and your harsh words [also] have made you displeasing [to me]. So I see that the natural habit will surely bring a quarrel today.

Hariṇa-plutā

51. [The metre with] feet of twelve syllables of which the fourth, the seventh, the tenth and the last are heavy [and the rest light] is called Hariṇa-plutā[1].

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[1] Scheme (∪ ∪ –, ∪ – ∪, ∪ ∪ –, ∪ ∪ –).

48 (C.45, B.XV.64).

49 (C.46, B.XV.65, 66). [1] Scheme (∪ – ∪, – – ∪, ∪ – ∪, – ∪ –).

50 (C.47, B.XV.67).

51 (C.48, B.XV.68). [1] Scheme (∪ ∪ ∪, – ∪ ∪, – ∪ ∪, – ∪ –). This is called Druta-vilambita by Piṅgala and his followers.

Example :

52. paruṣa-vākya-kaśâbhihatā tvayā
bhaya-vilokana-pārśva-nirîkṣaṇā ।
varatanuḥ pratata-pluta-sarpaṇair
anukaroti gatair hariṇa-plutam ॥

The fair lady (lit. fair-limbed one)[1], smitten by the whip of your harsh words, and looking in fear to her sides and runing away continously with quick steps is imitating by her movements a deer's gallop.

Kāmadattā

53. [A metre with] the feet of twelve syllables of which the seventh, the ninth, the eleventh and, the last are heavy [and the rest light] is called Kāmadattā[1].

Example :

54. karaja-pada-vibhūṣita yathā tvaṃ
sudati daśana-vikṣatâdharā ca ।
gatir api caraṇâvalagna-mandā
tvam asi mṛga-samâkṣi kāmadattā ॥

O fair lady[1], you have been adorned with the marks of nails, your lips have been bitten by teeth and your gait also is faltering and slow. It seems, O deer-eyed one, that you have given [yourself up] to [the enjoyment of] love.

Aprameyā

55. [The metre with] the feet of twelve syllables of which the first, the fourth, the seventh and tenth are light [and the rest heavy] is called Aprameyā[1].

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52 (C.49, B.XV.69). See above 20 note 1.

53 (C.50, B.XV.70). [1] Scheme (∪ ∪ ∪, ∪ ∪ ∪, – ∪ –, ∪ – –). C. calls this Kāma-mattā.

54 (C.51, B.XV.71). *Sudati*—O fair-toothed one.

55 (C.52, B.XV.72). [1] Scheme (∪ – –, ∪ – –, ∪ – –, ∪ – –). This is called Bhujaṅga-prayāta by Piṅgala and his followers.

Example :

56. na te kā cid anyā samā dṛśyate strī
nṛ-loke viśiṣṭā guṇair advitīyaiḥ ।
trilokyāṃ guṇâgryān samāhṛtya sarvān
jagaty aprameyâsi sṛṣṭā vidhātrā ॥

Nowhere amongst the mortals (lit. in this world) is to be seen a woman who is your equal, and is distinguished by singular accomplishments. The creator has made you matchless by putting together [in you] all the best virtues of the three worlds.

Padminī

57. [The metre with] the feet of twelve syllables of which the second, the fifth, the eighth and the eleventh are light [and the rest heavy] is called Padminī[1].

Example :

deha-toyâśayā vaktra-padmôjjvalā
netra-bhṛṅgâkulā danta-haṃsaiḥ smitā ।
keśa-patrac-chadā cakravāka-stanī
padminîva priye bhāsi me sarvadā ॥

58. O dear lady, you always appear to me like a lotus-lake, for your body is a pool of water which shines by the lotus-face, and your eyes are the restless bees [there] and you smile with the swan-like teeth and your hairs are [the lotus] leaves, and the breasts are like the Cakra-vākas[1] [swimming there].

Paṭuvṛtta

59. [The metre with] the feet twelve syllables of which the first six and the tenth are light [and the rest heavy] is called Paṭuvṛtta[1].

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56 (C.53, B.XV.73).

57 (C.54, B.XV.74, 75). [1] Scheme (– ᴗ –, – ᴗ –, – ᴗ –, – ᴗ –). This is called Sragviṇī by Piṅgala and his followers.

58 (C.55, BXV.76). [1] B. gives a second example (B.XV.77) which seems to be a variant of this.

59 (C.56, B.XV 78, 79). [1] Scheme. (ᴗ ᴗ ᴗ, ᴗ ᴗ ᴗ, – – –, ᴗ – –). This is called Puṭa by Piṅgala and his followers.

Example :

60. upavana-salilānāṃ bāla-padmair
bhramara-parabhṛtānām kaṇṭha-nādaiḥ ।
samada-gati-vilāsaiḥ kāminīnāṃ
kathayati paṭuvṛttaṃ madhu-māsaḥ ॥

The month of Caitra (lit. honey-month) with lotus-buds in the garden-lakes, songs of bees and cuckoos and the playful movements of intoxicated women, is anouncing its smart manners[1].

Prabhāvatī

61. [The metre with] the feet of twelve syllables of which the second, the fourth and the ninth the eleventh and the last are heavy [and the rest light] is called Prabhāvatī.[1]

Example :

62. katham nv idaṃ kamala-viśāla-locane
gṛhaṃ ghanaiḥ pihita-kare niśākare ।
acintayanty abhinava-varṣa-vidyutas
tvam āgatā sutanu yathā prabhāvatī ॥

O fair one, with eyes as large as a lotus, how have you come like a radiant being to this house [of mine] when the rays of the moon have been covered by clouds and you have not cared for the impending (lit. new) rains and the lightning ?

Praharṣiṇī

63. [The metre with the] feet of thirteen syllables of which the first three, the eighth, the tenth and the twelfth and the last are heavy [and the rest light] is called Praharṣiṇī[1].

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60 (C.57, B.XV.80). [1] I am not certain about the exact meaning of the term *puṭavṛtta*. One ms. gives it as *paṭuvṛtta* (see B.) which I adopt.

61 (C.58, B.XV.81). [1] Scheme (∪ – ∪, – ∪ ∪, ∪ ∪ –, ∪, – –).

62 (C.59, B-XV.82).

63 (C.60, B.XV.83). [1] Scheme.(– – –, ∪ ∪ ∪, ∪ – ∪, – ∪ –, –).

Example :

64. bhāvasthair madhura-kathaiḥ subhāṣitais tvaṃ
sāṭopa-skhalita-vilambita-gataiś ca |
śobhāḍhyair harasi manāṃsi kāmukānāṃ
suvyaktam hy atijagatī praharṣiṇī ca ||

[O fair one], by your loving and sweet words, witty sayings, beautiful, majestic, faltering and slow steps, you captivate the mind of lovers. It is apparent that you are enrapturing beyond [anything else in] this world.

Matta-mayūra

65. [The metre with] the feet of thirteen syllables of which the sixth, the seventh, the tenth and the eleventh are light [and the rest heavy] is called Matta-mayūra[1].

Example :

66. vidyun-naddha sêndra-dhanur-dyotita-dehā
vātôddhūtāḥ śveta-balākā-kṛta-śobhāḥ |
ete meghā garjita-nādôjjvala-cihnāḥ
prāvṛt-kālaṃ matta-mayūraṃ kathayati ||

These clouds [characterised] by a thundering noise and brilliant signs containing lightning and rainbow, moved about by the wind, and adorned with white cranes speaks of the [arrival of the] rainy season which maddens the peacocks.

Vasanta-tilakā

67. [The metre with] the feet of fourteen syllables of which the first two, the fourth, the eighth and the eleventh and the thirteenth and the last are heavy [and the rest light] is called Vasanta-tilakā[1].

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64 (C.61, B.XV.84).

65 (C.62, B.XV.85). [1] Scheme (- - -, - - ᴗ, ᴗ - -, ᴗ ᴗ -, -).

66 (C.63, B.XV.86).

67 (C.64, B.XV.87). [1] Scheme,(- - ᴗ, - ᴗ ᴗ, ᴗ - ᴗ, ᴗ - ᴗ, - -).

Example :

68. citrair vasanta-kusumaiḥ kṛta-keśa-hastā
srag-dāma-mālya-racanā-suvibhūṣitâṅgī |
nānâvataṃsaka-vibhūṣita-karṇapāśā
sākṣād vasanta-tilakêva vibhāti nārī ||

This well-dressed woman who has adorned her braid of hairs with the many-coloured vernal flowers, and the rest of her body with various types of flower-garlands[1] and her ears with various ornaments, looks indeed like the decoration (*tilaka*) on the forehead [of the goddess] of spring.

Asaṃbādhā

69. [The metre with the] feet of thirteen syllable, of which the first five and the last three are heavy, [and the rest light] is called Asaṃbādhā.[1]

Example :

70. mānī lokajñaḥ śruta-bala-kula-śīlâḍhyo
yasmin sammānaṃ na sadṛśam anupaśyed dhi |
gaccet taṃ tyaktvā druta-gatir aparaṃ deśaṃ
kīrṇa nānârthaīr avanir iyam asaṃbādhā ||

A proud person who knows the world and is learned, strong, of high birth and character, must leave [a country] in which he does not find adequate honour, and quickly goes to a different country; for this world is scattered over with wealth of many kinds and offers no obstruction [to such a person].

Śarabhā

71. [The metre with the] feet of fourteen syllables of which the first four, the tenth, the eleventh the thirteenth and the last are heavy [and the rest light] is called Śarabhā[1].

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68 (C.65, B.XV.88). [1] *Srak* and *mālya* are used here probably to indicate two different kinds of garlands.

69 (C.66, B.XV.89). [1] Scheme (- - -, - - ᴗ, ᴗ ᴗ ᴗ, ᴗ ᴗ-, - -).

70 (C.67, B.XV.90).

71 (C.68, B.XV.91). [1] Scheme (- - -, - ᴗ ᴗ, ᴗ ᴗ ᴗ, - - ᴗ, - -).

Example

72. eṣā kāntā vrajati lalitaṃ vepamānā
gulmac-channaṃ vanam uru-nagaiḥ sampraviddham ।
hā hā kaṣṭam kim idam iti no vedmi mūḍho
vyaktaṃ krodhāc-charabha-lalitaṃ kartu-kāmā ॥

This beloved lady goes trembling in a graceful manner to the forest covered with shrubs and interspersed with high hills. Ah, what a pity, the fool that I am, I could not understand that due to anger she is openly playing the graceful role of an young elephant.

Nāndimukhī

73. [The metre with] the feet of fifteen syllables of which the first six, the tenth, and the thirteenth are light [and the rest heavy] is called Nāndimukhī.[1]

Example :

74. na khalu tava kadācit krodha-tāmrâyatākṣaṃ
bhrukuṭi-valita-bhaṅgaṃ dṛṣṭa-pūrvaṃ mayâsyaṃ ।
kim iha bahubhir uktair yā mamaiṣā hṛdisthā
tvam asi madhura-vākyā devi nāndīmukhîva ॥

Never before have I seen your face with eyes red in anger and with eyebrows curved in frowning ; O lady, what more shall I say ? Are you the [same] sweet-tongued one who resides in my heart and is like Nāndimukhī ?

Gaja-vilasita

75. [The metre with] the feet of sixteen syllables of which the first, the fourth, the sixth and the last are heavy [and the rest light] is called Gaja-vilasita.

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72 (C.69, B.XV.92).

73 (C.70, B.XV.93). [1] Scheme (∪ ∪ ∪, ∪ ∪ ∪, – – –, ∪ – –, ∪ – –). This is called Malinī by Piṅgala and his followers.

74 (C.71, B.XV.94).

75 (C.72, B.XV.95, 96). [1] Scheme (– ∪ ∪, – ∪ –, ∪ ∪ ∪, ∪ ∪ ∪, ∪ ∪ ∪, –). This is called Ṛṣabha-gaja-vilasita by Piṅgala and his followers.

Example :

76. toyâdhariaḥ sudhira-ghana-paṭu-paṭaha-ravaiḥ
sarja-kadamba-nīpa-kuṭaja-kusuma-surabhim ।
kandala-sêndragopaka-racitam avanitalaṃ
vīkṣya karoty asau vṛṣabha-gaja-vilasitakam ॥

On seeing the surface of the earth adorned with the Kandala and the Indragopa, and perfumed with the flowers of Śāl, Kadamba [1], Nīpa[2], and Kuṭaja, which open at the loud and clear drum-like peals of thunder (lit. sounds of the clouds) this [man] imitates the sportful movement of a bull-elephant.

Pravara-lalita

77. [The metre with the] feet of sixteen syllables of which of the second, third, the fourth, the fifth, the sixth, the twelfth the thirteenth, the fifteeth and the last are heavy [and the rest light] is called Pravara-lalita.[1]

Example :

78. nakhâlīḍhaṃ gātraṃ daśana-khacitaṃ côṣṭha gaṇḍaṃ
śiraḥ puṣpônmiśraṃ pravilulita-keśâlakântam ।
gatiḥ khinnā cêyaṃ vadanaṃ api sambhrānta-netram
aho ślāghyaṃ vṛttaṃ pravara-lalitaṃ kāma-ceṣṭam ॥

Her body has been scratched by nails, and lips and the cheeks are bitten by teeth, the head is set with flowers, hairs have their ends dishevelled, and her gait is languid, and the eyes are restless. Ah, a very graceful exploit of love, has taken place in a praisworthy manner.

Śikhariṇī

79. [The metre with] the feet of seventeen syllables of which the second, the third, the fourth, the fifth, and sixth, the twelfth,

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76 (C.73, B,XV.97). [1] *Kadamba* and *nīpa* are usually considered synonymous. It is just possible that there are two different trees with these two names and later writers have ignored the difference which may be very slight. It may be noted here that the Concise Oxford Dictionary defines *nipa* as a 'kind of E. Indian palm'.

[2] See note 1 above,

77 (C.74, B.XV.98, 99).[1] Scheme (∪ – –, – – –, ∪ ∪ ∪, ∪ ∪ –, – ∪ –, –). 78 (C.75, B.XV.100). 79 (C.76, B.XV.101, 102).

the thirteenth and the last are heavy [and the rest light] is called Śikhariṇī.[1]

Example :

80. mahānadyâbhoge pulinam iva te bhāti jaghanaṃ
tathâsyaṃ netrābhyāṃ bhramara-sahitaṃ paṅkajam iva ।
tanu-sparśaś câyam sutanu sukumāro na paruṣaḥ
stanābhyāṃ tuṅgābhyāṃ śikhari-nibhā bhāsi dayite ॥

Your hip is like the sand-bank at the margin of a river, your face together with the eyes, is like a lotus with the bees, the touch of your body is soft and not rough ; with your two elevated breasts you look like a hill with [two] peaks, O dear one.

Vṛṣabha-ceṣṭita

81. [The metre with the] feet of seventeen syllables of which the first five, the eleventh, the thirteenth, the fourteenth and the sixteenth are light [and the rest heavy] is called Vṛṣabha-ceṣṭita.[1]

Example :

82. jalada-ninādaṃ śrutvā garjan madoccaya-darpitaḥ
vilikhati mahīṃ śṛṅgâkṣepair vṛṣaḥ pratinardya ca ।
sva-yuvati-vṛto goṣṭhad goṣṭhaṃ prayāti ca nirbhayo
vṛṣabha-lalitaṃ citraṃ vṛttaṃ karoti ca śādvale ॥

On hearing the thundering noise of the clouds the bull maddened with an excess of rut, is striking the earth with its horns and is bellowing in reply. And then, surrounded by young females of its class it goes fearlessly from one cow-pen to another and has the various sportive exploits on the green [pasture].

Śrīdharā

83. [The metre with] the feet of seventeen syllables of which the first four, the tenth, the eleventh, the thirteenth,

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[1] Scheme (∪ – –, – – –, ∪ ∪ ∪, ∪ ∪ –, – ∪ ∪, ∪ –).

80 (C.77, B.XV.103).

81 (C.78, B.XV.104, 105). [1] Scheme (∪ ∪ ∪, ∪ ∪ –, – – –, – ∪ –, ∪ ∪ –, ∪ –). This is called Hariṇī by Piṅgala and his followers.

82 (C.79, B.XV.106). 83 (C.80, B.XV.107-108, 109).

the fourteenth and the last are heavy [and the rest light] is called Śridharā.[1]

Example :

84.

snānaiś cūrṇaiḥ sukha-surabhibhir gaṇḍa-lepaiś ca dhūpaiḥ
puṣpaiś cânyaiḥ śirasi-racitair vastra-yogaiś ca tais taiḥ ।
nānā-ratnaiḥ kanaka-racitair aṅga-sambhoga-saṃsthair
vyakaṃ kānte kamala-nilayā śrīdharêvâti bhāsi ॥

O beloved one, by your bathing, powders, pleasently fragrant paste smeared on your cheek, the [hair-perfuming] incense, flowers set on the hair (lit. head), various clothes and many jewels combined with gold worn on the limbs, you shine indeed very much like the lotus-dwelling [one] who is the goddess of beauty.

Vaṃsa-patra-patita

85. [The metre with] the feet of seventeen syllables of which the first, the fourth, the tenth and the last are heavy [and the rest light] is called the Vaṃśa-patra-patita.[1]

Example :

86. eṣa gajo'dri-mastaka-tate kalabha-parivṛtaḥ
kriḍati vṛkṣa-gulma-gahane kusuma-bhara-nate ।
megha-ravaṃ niśamya muditaḥ pavana-java-samaḥ
sundari vaṃsa-patra-patitaṃ punar api kurute ॥

O fair lady, this elephant which surrounded by young ones is playing near the peak of the hill in the thick forest of trees and shrubs bent with flowers, is delighted to hear, the roaring of clouds and is moreover causing, like the wind, the bamboo leaves to fall [on the ground].

Vilambita-gati

87. [The metre with the] feet of seventeen syllables of which the second, the sixth, the eighth, the twelfth, the fourteenth,

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[1] Scheme (– – –, – ◡ ◡, ◡ ◡ ◡, – – ◡, – – ◡, – –). This is called Mandākrāntā by Piṅgala and his followers.

84 (C.81, B.XV.110).

85 (C.82, B.XV.111). [1] Scheme (– ◡ ◡, – ◡ –, ◡ ◡ ◡, – ◡ ◡, ◡ ◡ ◡, ◡ –). 86 (C.83, B.XV.112). 87 (C.84, B.XV.113-114, 115),

the fifteenth and the last are heavy [and the rest light] is called Vilambitagati.[1]

Example:

88. vighūrṇita-vilocanā pṛthu-vikīrṇa-hārā punaḥ
pralamba-raśanā calat-skhalita-pada-manda-kramā ।
na me priyam idaṃ janasya bahumāna-rāgeṇa yan
madena vivaśā vilambita-gatiḥ kṛitā tvaṃ priye ॥

O beloved one, your eyes are rolling, the large necklace is displaced, the girdle is hanging loose, and your slow steps are faltering ; I indeed like[1] this your slow gait that you assume out of overwhelming pride due to this man's love and respect [for you].

Citra-lekhā

89. [The metre with the] feet of eighteen syllables of which the first five, the eleventh, the twelfth, the fourteenth, the fifteenth, the seventeenth and the last are heavy [and the rest light] is called Citra-lekhā[1].

Example:

90.
nānā-ratnâḍhyair bahubhir adhikaṃ bhūṣaṇair aṅga-saṃsthaḥ
nānā-gandhâḍhyair madana-jananair aṅga-rāgaiś ca hṛdyaiḥ ।
keśaiḥ snānârdraiḥ kusuma-racitair vastra-rāgaiś ca tais taiḥ
kānte saṃkṣepāt kim iha bahunā citra-lekhêva bhāsi ॥

O beloved one, you shine very much with the many bejewelled ornaments worn in your limbs, various pleasant cosmetics rich in passion-inspiring scents, hairs clean after bath and decorated with flowers, and varied colours of your clothes. What shall I say more ? To be brief, you appear like a painted picture.

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[1] Scheme (∪ – ∪, ∪ ∪ –, ∪ – ∪, ∪ ∪ –, ∪ – ∪, ∪ –). This is called Prithvī by Piṅgala and his followers.

88 (C.85, B.XV.116). [1] lit. Is it not dear to me ?

89 (C.16, B.XV.117). [1] Scheme (– – –, – – ∪, ∪ ∪ ∪, ∪ – –, ∪ – –, ∪ – –). This is called Kusumita-latā-vellitā by Piṅgala and his followers.

90 (C.87, B.XV.118).

Śārdūla-vikrīḍita

91-92. [The metre with] the feet of nineteen syllables of which the first three, the sixth, the eighth, the twelfth, the thirteenth, the fourteenth, the sixteenth, the seventeenth and the last are heavy [and the rest light] is called Śārdūlavikrīḍita[1]

Example :

93.

nānā-śastra-śataghni-tomara-hatāḥ prabhraṣṭa-sarvâyudhāḥ
nirbhinnôdara-pada-bāhu-vadanā nirbhartsitāḥ śatravaḥ ।
dhairyôtsāha-parākrama-prabhṛtibhis tais tair vicitra-guṇaiḥ
vṛttaṃ te ripu-ghāti bhāti samare śārdūla-vikrīḍitam ॥

The enemies have been repelled after [some of them have been] killed with various weapons, Śataghni and Tomara and [some have] their bellies, arms, feet and face pierced and [some have] lost all their weapons. Your enemy-killing exploits in battle comparable to the tiger's sports and characterised by virtues such as, patience, energy and valour, are splendid.[1]

Suvadanā

94-95. [The metre with the] feet of twenty syllables of which the first four, the sixth, the seventh, the fourteenth, the fifteenth, the sixteenth and the last are heavy [and the rest light] is called Suvadanā.[1]

Example :

96.

netre līlâlasânte kamala-dala-nibhe bhrū-cāpa-rucire
gaṇḍôṣṭhaṃ pīna-madhyaṃ sama-sahita-ghanaḥ snigdhāś ca daśanāḥ ।
karṇāv aṃsa-pralambau cibukam api nataṃ ghoṇā surucirā
vyaktaṃ tvaṃ martya-loke varatanu vihitâsyêkā suvadanā ॥

91-92 (C.88-89. B.XV.119, 120, 121 . [1] Scheme (– – –, ∪ ∪ –, ∪ – ∪, ∪ ∪ –, – – ∪, – – ∪, –).

93 (C.90, BXV.122). [1] B. gives an additional example of this (B.XV.123).

94-95 (C.91-92, B.XV.124-125, 126). [1] Scheme (– – –, – ∪ –, ∪ ∪ ∪, ∪ ∪ ∪, ∪ – –, – ∪ ∪, ∪ –).

96 (C.93, B.XV.127).

Your eyes are like lotus-patals, beautiful with the bow-like eyebrows and their ends are playfully lazy ; the cheeks and lips are plump in their middle, the teeth are all equal, in a line, thickly set and shining, the ears are hanging down as far as the shoulders, the chin is bent and the nose is beautiful, O fair lady, in this mortal world you are indeed the only fair-faced woman whose face has been [carefully] fashioned.

Sragdharā

97-98. [The metre with] the feet of twentyone syllables of which the first four, the sixth, the seventh, the fourteenth, the fifteenth, the seventeenth, the eighteenth, the twentieth and the last are heavy [and the rest light] is called Sragdhrā.[1]

Example :

99.
cutâśokâravindaiḥ kuruvaka-tilakaiḥ karṇikāraiḥ śirīṣaiḥ
punnāgaiḥ pārijātair vakula-kuvalayaiḥ kimśukaiḥ sâtimuktaiḥ ।
etair nānā-prakāraiḥ kusuma-surabhibhir viprakīrṇaiś ca tais tair
vāsantaiḥ puṣpa-vṛndair nāravara vasudhā sragdharêvâdya bhāti ॥

O king (lit. best among men), due to the many and various sweet smelling vernal flowers such as, Cūta, Aśoka, Aravinda, Kuravaka, Tilaka, Karṇikāra, Śirīṣa, Punnāga, Pārijāta, Vakula, Kuvalaya, Kiṃśuka and Atimukta, this earth looks today like a woman wearing [many] garlands of flowers.

Madraka

100-101. [The metre with] the feet of twentytwo syllables of which the first, the fourth, the sixth, the tenth, the twelfth, the sixteenth, the eighteeenth, and the last are heavy [and the rest light] is called Madraka[1].

97-98 (C.94-95, B.XV.128-129, 130). [1] Scheme (- - -, - ∪ -, - ∪ ∪, ∪ ∪ ∪, ∪ - -, ∪ - - ∪ - -). 99 (C.96, B.XV.131).

100-101 (C.97-98, B.XV.132-133, 134). [1] Scheme (- ∪ ∪, - ∪ -, ∪ ∪ ∪, - ∪ -, ∪ ∪ ∪, - ∪ -, ∪ ∪ ∪, -).

Example :

102.

udyatam eka-hasta-caraṇaṃ dvitīya-kara-recitaṃ suvinataṃ
vaṃśa-mṛdaṅga-vādya-madhuraṃ vicitra-karaṇânvitam bahu-vidham ।
madrakam etad adya subhagair vidagdha-gati-ceṣitiaḥ su-lalitair
nṛtyasi vibhramâkula-padaṃ vivikta-rasa-bhāvitaṃ śaśi-mukhi ॥

O fair lady (lit. moon-faced one), you are dancing today in accompaniment of sweet sounds of flutes and drums the Madraka[1] dance with one of your hands raised up and another bent, and your feet are restless in a hurry. And you are making happy, clever and graceful movements in pursuance of many and various Karaṇas, and this dance is imbued with a distinct Sentiment (*rasa*).

Aśvalalita

103-104. [The metre with] the feet of twentythree syllables of which the fifth, the seventh, the eleventh, the thirteenth, the seventeenth, the nineteenth and the last are heavy [and the rest light] is called Aśvalalita.[1]

Example :

105. vividha-turaṅga-nāga-ratha-yaudha-
saṃkulam alaṃ balaṃ samuditaṃ
śara-śata-śakti-kunta-parighâsi-
yaṣṭi-vitatam bahu-praharaṇam ।
ripu-śata-mukta-śastra-rava-bhīta-
śaṃkita-bhaṭaṃ bhayâkulam idaṃ
kṛtam abhivîkṣya saṃyuga-mukhe
samîpsita-guṇaṃ tvayâśvalalitam ॥

[Even after] seeing this completely assembled army consisting of many horses, elephants, chariots and fighters, the manifold assaults spread by hundreds of arrows, darts, javelins, clubs and swords, and the foot-soldiers terrified and afraid on account of the

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102 (C.99, B.XV.135). [1] See NŚ. IV.

103-104 (C.100-101, B.XV.136-137, 138). [1] Scheme (⏑ ⏑ ⏑, ⏑ – ⏑, – ⏑ ⏑, ⏑ – ⏑, – ⏑ ⏑, ⏑ – ⏑, – ⏑ ⏑, ⏑ –).

105 (C.102, B.XV.139).

noise of released missiles, and the terror-stricken directions, you have practised in the forefront of the battle the sportful movements of a horse, the merit of which is very much desired [by people].

Megha-mālā

106-107. [The metre with] the feet of twentyfour syllables of which the first six, the eighth, the eleventh, the fourteenth the seventeenth, the twentieth and the twentythird are light [and the rest heavy] is called Megha-mālā.[1]

Example :

108. pavana-vala-samâhata tīvra-gambhīra-
nādā balākâvalī-mekhalā
kṣitidhara-sadṛśôcca-rūpā mahānīla-
dhumâñjanâbhâmbu-garbhôdvahā ।
sura-pati-dhanur-ujjvala-baddha-kakṣyā
taḍit-dyota-sannāha-paṭṭôjjvalā-
gagana-tala-visāriṇī prāvṛṣeṇyā
dṛḍhaṃ megha-mālā 'dhikaṃ śobhate ॥

The sky-covering mass of clouds of the rainy season, having deep and piercing sounds, wearing a flight of cranes as their girdle, carrying in their womb water of deep blue colour comparable to that of smoke and collyrium, girding the waist with the rainbow as the belt, having their armour-plates illumined by the flash of lighting looks indeed very beautiful.

Krauñca-pādī

109-110. [The metre with] the feet of twentyfive syllables of which the first, the fourth, the fifth, the sixth, the ninth, the tenth, and the last are heavy [and the rest light] is called Karuñca-pādī.[1]

106-107 (C.103-104, B.XV.140-141, 142). [1] Scheme (∪ ∪ ∪, ∪ ∪ ∪, - ∪ -, - ∪ -, - ∪ -, - ∪ -, - ∪ -, - ∪ -).

108 (C.105, B.XV.143).

109-110 (C.106-107, B.XV.144-145, 146). [1] Scheme (- ∪ ∪, - - -, ∪ ∪ -, - ∪ ∪, ∪ ∪ ∪, ∪ ∪ ∪, ∪ ∪ ∪, ∪ ∪ ∪, -).

Example :

111. yaḥ kila dākṣaṃ vidruta-somaṃ kratuvaram
a-camasam apagata-kalaśaṃ
pātita-yūpaṃ kṣipta-caṣālaṃ vicayanam
a-samidham a-paśukam acarukam ।
kārmuka-muktenâśu cakāra vyapagata-
suragaṇa-pitṛ-gaṇam iṣuṇā
nityam asau te daitya-gaṇāriḥ pradahatu
makham iva ripu-gaṇam akhilam ॥

Let Śiva (lit. the foe of the demons) who by arrows discharged from his bow quickly spilled the Soma-juice, threw away the Camasa, broke the Kalaśa, felled the Yūpa, dislodged the Caṣāla, put out the fire, destroyed the fuel, scared away the [sacrificial] animals, spilled the Caru and put the gods and the Pitṛs to flight in Dakṣa's great sacrifice, always destroy all your enemies like the same (sacrifice).[1]

Bhujaṅga-vijṛmbhita

112-113. [The metre with] the feet of twentysix syllables of which the first eight, the nineteenth, twentyfirst, twentyfourth and the last are heavy [and the rest light] is called Bhujaṅga-vijṛmbhita.[1]

Example :

114. rūpôpetām devaiḥ sṛṣṭāṃ samada-gaja-
vilasita-gatiṃ nirīkṣya tilottamāṃ
prādakṣiṇyāt prāptāṃ draṣṭum bahu-vadanam
acala-nayanaṃ śiraḥ kṛta-vān haraḥ ।
dīrghaṃ niḥśvasyântar-gūḍhaṃ stana-vadana-
jaghana-rucirāṃ nirīkṣyā tathā punaḥ
pṛṣṭhe nyastaṃ devêndreṇa pravaramaṇi
kaṇaka-valayaṃ bhujaṅga-vijṛmbhitam ॥

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111 (C.108, B.XV.147) [1] B. gives one additional example (B.XV.148) which occurs in Halāyadha's commentary to Piṅgala.

112-113 (C.109-110, B.XV.149-150). [1] Scheme (- - -, - - -, - - ᴗ, ᴗ ᴗ ᴗ, ᴗ ᴗ ᴗ, ᴗ ᴗ ᴗ, - ᴗ -, ᴗ ᴗ -, ᴗ -),

114 (C.111, B.XV.151).

Seeing the beautiful Tilottamā created by the gods with the gait of an elephant in rut, while she came to circumambulate him, Śiva fixed all the eyes on her and kept his heads and mouths motionless. And then the lord of gods (Śiva) on seeing her who was beautiful on account of her breasts, face and the hip, sighed silently and put away on his *back the golden bangles set with the best of jewels in which snakes* were yawning.

The uneven and the semi-even metres

115. These are, O the best of Brahmins, the even metres I mentioned [before]. Now listen about the uneven and the semi-even metres.

116. The metres of which the feet belong to different, metrical types and are dissimilar, are called uneven (*viṣama*).

117-118. The metres in which the two [alternate] feet are similar while the two [contiguous] feet are not similar, are called semi-even (*ardha-sama*). And the metre in which all the feet are dissimilar is called uneven. The semieven metre is to have its even and odd feet dissimilar and the first of such groups of feet may be shorter or longer than the rest or one of them may be longer and the other shorter than the rest.

Even metres

119. An even metre is defined by defining one of its feet while uneven metre requires the definition of all its feet. And from a definition of the two feet the semi-even metre is known. This is the division of feet [in different semi-even metres].

120. I have described the even metres with reference to their divisions of feet. Now I shall describe the characteristics of the uneven metres in terms of triads, (*i.e. gaṇas*).

114a, (C.112, B.XV.153). [1] According to B. it is spurious.
114b (C.113, B.XV.154). 115 (C.114, B.XV.155).
116 (C.115, B.XV.156).
11-118 (C.116-117, B.XV.157-158).
119 (C.118, B.XV.159). 120 (C.119, B.XV.160)

Pathyā

121. If [in Anuṣṭup] the first foot contains sa, sa, ga, ga, and the second sa, ra, la, ga and such will be the remaining even and odd feet[1], it is called Pathyā[2].

Example :

122. priya-daivata-mitrâsi priya-sambandhi-bāndhavā[1] ।
[2]*priya-dāna-ratā pathyā dayite*[3] *tvaṃ priyâsi* me ॥

You respect the gods and the friends, you love the matrimonial relations and the kinsmen, you are disposed to make affectionate gifts and you are agreeable, O beloved one, you are dear to me.

Uneven Pathyā

123. [The Anuṣṭup metre of which] the first foot contains ma, ra, ga, ga, the second ya, sa, la, ga, the third ra, bha, la, ga and the fourth ja, sa, la, ga [is called an all-uneven (*sarva-viṣamā*) Pathyā][1].

Example :

124. naivâcāro, na te mitraṃ na sambandhi-guṇa-kriyā[1] ।
sarvathā sarva-viṣamā pathyā na bhavasi priye ॥

O dear one, you have no [good] conduct, no friend and you have no good action towards the relatives and are in every way very rough ; so you are not agreeable.

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121 (C.120, B.XV.162). [1] C. gives the correct reading *yugmaujakau* 'even and odd' (feet).

[2] (I & III) ⏑ ⏑ –, ⏑ ⏑ –, – – and (II & IV) ⏑ ⏑ –, – ⏑ –, ⏑ –

122 (C.121, B.XV.163). [1] C. *daivata*-for *sambandhi*.

[2] C. *varā* for *ratā*.

[3] C. *yadyapi* for *dayite*.

123 (C.133, B.XV.164). [1] (I) – – –, – ⏑ –, – –, (II) ⏑ – –, ⏑ ⏑ –, ⏑ –, (III) – ⏑ –, – ⏑ ⏑, ⏑ –, (IV) – – ⏑, ⏑ ⏑ –, ⏑ –.

124 (C.134, B.XV.165). [1] B. *priyā* for *kriyā*.

Inverted Pathyā

125. These are the characteristics of the first and the third feet[1]. They being inverted *i.e.* the second and the fourth being of this description, the metre will be called the inverted Pathyā.

Example :

126. kṛtena ramaṇasya kiṃ sakhi roṣena te' pyartham ।
viparītā na pathyâsi tvaṃ jaḍe kena mohitā[1] ॥

What is the use of this anger shown to your beloved one? [It seems that] you are foolish and have been deluded by somebody and have been upset, [so] you are not agreeable.

Capalā

127. [The metre with the feet of eight syllable of which] the fourth, the fifth and the sixth [in the hemistictis] are short, is called Anuṣṭup Capalā.[1]

Examples :

128.
na khalv asyāḥ priyatamaḥ śrotavyaṃ vyāhṛtaṃ sakhyā ।
nāradasya pratikṛtiḥ kathyate capalā hīyam ॥

[He] is not this girl's dearest one. This [information] to be heard [privately] was proclaimed loudly by the female friend. This fickle woman is indeed [to be] called an image of Nārada (the deity of quarrel).

Vipulā

129. [If a metre with the feet of eight syllables has] the seventh syllable short in its second and the fourth feet, it is

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125 (C.122, B.XV.166). [1] A passage before this seems to be lost. C. reads *yugmayor*—of the two even (feet). B. has *ayujor*—of the two odd (feet).

126 (C.123, B.XV.167). [1] We adopt B's reading. (I) ∪ – ∪, ∪ ∪ –, ∪ –, (II) ∪ ∪ –, – ∪ –, – –, (III) – ∪ –, – ∪ –, ∪ –, (IV) ∪ ∪ –, – ∪ –, – –.

127 (C.124, B.XV.168). [1] C. *vipulā* for *capalā*.

128 (C.125, B.XV,169). 129 (C.126, B.XV.170).

called [Anuṣṭup] Vipulā. According to some[1] the seventh syllable in all the feet will be short in [such] Vipulā.

Example :

130. saṁkṣiptā vajravan-madhyā hema-kumbha-nibha-stanī I
vipulâsi priye śroṇyāṃ pūrṇa-chandra-nibhânane II

O dear one, you are thin [in body], your waist is slender in the middle like a Vajra, your breasts are like golden pitchers, your hips are large and your face is like the full moon.

131. gaṅgêva tvaṁ meghâgame āplāvita-vasundharā I
kula-vṛkṣān ārujati sravantī vipulâcalāt[1] II

You are like the Ganges at the advent of the rains, flooding the earth, destroying the trees on the bank and flowing down from a high mountain

132. The feet of Pathyā are thus of various types ; in the remaining [types of Anuṣṭup] even and odd feet may be made up with other triads (*trika*)[1].

133. In this metre a triad ending in a heavy syllable (*i.e.* ma, ra, ya, sa) or consisting of light syllables (*i.e.* na) is never to occur (lit. desired) after the first syllable while after the fourth syllable a short syllable must occur (lit. is prescribed).

134. If in the feet of a Pathyā there are three heavy syllables at the end it is called [Anuṣṭup] Vaktra.

Example :

135. danta-kṣatâdharaṃ subhru jāgara-glāna-netrântam I
rati-sambhoga-khinnaṃ te darśanīya-taraṃ vaktram II

O fair lady, the lips being bitten by teeth, eyes being languid due to keeping awake, your face has become more charming, after its exhaustion in love's enjoyment.

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[1] **Saitava—mentioned in Piṅgala and Agni P. See CSS. p. 38.**
130 (C.127, B.XV.171).
131 (C.128, B.XV.172). [1] **B. C. *vanāt* for *calāt*.**
132 (C.129, B.XV. 174). [1] **We follow B.** **133 (C.130, B.XV.175).**
134 (C.131, B.XV.176). **135 (C.132, B.XV.177).**

136. These are all-uneven metres of the Anuṣṭup class. The authorities differ from one another as regards [the arrangement of] the triads and syllables.[1]

Vānavāsikā

137. The metre which has its feet consisting of sixteen Mātrās as parts of Gāthā to be divided into four sections in terms of triads and the part of a triad, is called Vānavāsikā.[1]

Example :

138. asaṃthita-padā suvihvalâṅgī
mada-skhalita-ceṣṭita-manojñā ।
kva yāsyasi varoru surata-kāle
viṣamā kiṃ vānavāsikā tvam ॥

O fair lady, your gait is unsteady, limbs are agitated, and your faltering movements due to ardent passion are charming. Where are you going at the time of love's enjoyment ? Are you a perverse woman of Vanavāsi ?

Ketumatī

139. The metre of which the first and the third feet consist of sa, ja, sa, ga and the second and the fourth bha, ra, na, ga, is called Ketumati.[1]

Example :

140. sphuritâdharaṃ cakita-netraṃ
rakta-kapolam ambuja-dalâkṣam ।
kim idaṃ ruṣâpahṛta-śobhaṃ
ketumatī-samaṃ vada mukhaṃ te ॥

Your lips are throbbing, the eyes which are like lotus-petals are trembling and the cheeks are red. Tell me why has your face robbed of its beauty by anger, become like Ketumatī (flame) ?

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136 (B.XV.178). [1] C. omits this.

137 (C.146, B.XV.179). [1] Piṅgala calls this Mātrāsamaka. His Vānavāsikā is simply a variety of this. See CSS. p. 21.

138 (C.147, B.XV.180).

139 (C.140, BXV.181). [1] Scheme : (I & III) ∪ ∪ –, ∪ – ∪, ∪ ∪ –, –, (II & IV) – ∪ ∪, – ∪ –, ∪ ∪ ∪, – –

140 (C.141, B.XV.182).

Apaarvaktra

141. In the metre called Aparavaktra the first and the third feet consist of na, na, ra, la, ga and the second and the fourth of na, ja, ja, ra.[1]

Example :

142. sutanu jala-parīta locanaṃ
jalada-niruddham ivêndu-maṇḍalam ।
kim idam apara-vaktram eva te
śaśi-vadane'dya mukhaṃ parāṅ-mukham ॥

O fair lady (lit. moon-faced one) why are your eyes full of tears and why do you look like like the orb of the moon obscured by the clouds and why has your face turned today like some one else's face ?

Puṣpitâgrā

143. In Puṣpitâgrā metre the first and the third feet consist of na, na, ra, ya, and the second and the fourth of na, ja, ja, ra, ga.[1]

Example :

144. pavana-raya-vidhūta-cāru-śākhaṃ
pramudita-kokila-kaṇṭha-nāda-ramyam ।
madhukara-parigīyamāna-śabdaṃ
varatanu paśya vanaṃ supuṣpitâgram ॥

O fair lady, look at the top of the blossoming forest in which the wind is shaking the beautiful branches of trees, the gladdened cuckoos are singing with sweet voice and the bees are humming all around.

Udgatā

145. In Udgatā metre the first foot consists of sa, ja, sa,

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141 (C.142, B.XV.183, 184). [1] Scheme : (I & III) ᴗ ᴗ ᴗ, ᴗ ᴗ ᴗ, ᴗ –, (II & IV) ᴗ ᴗ ᴗ, ᴗ – ᴗ, ᴗ – ᴗ , – ᴗ – .

142 (C.132, B.XV.177).

143 (C.144, B.XV.186). [1] Scheme (I & II) ᴗ ᴗ ᴗ, ᴗ ᴗ ᴗ, – ᴗ –. ᴗ – –, (II & IV) ᴗ ᴗ ᴗ, ᴗ – ᴗ, ᴗ – ᴗ, – ᴗ –, –

144 (C.145, B.XV.187). 145 (C.135, B.XV.188).

la, the second of na, sa, ja, ga, the third of bha, na, ja, la, ga and the fourth of sa, ja, sa, ja, ga.[1]

Example :

146. tava roma-rājir atibhāti
sutanu madanasya manjarīm ।
nābhi-kamala-vivarôtpatita-
bhramarâvalīva kusumāt samudgatā ॥

O fair one, the hairs which rise from the hollow of your lotus-like navel are comparable with a swarm of bees coming out of flowers and they exceed in beauty Cupid's blossoms.

Lalitā

147. The metre Lalitā has its first foot consisting of sa, ja, sa. la the second foot of na, sa, ja, ga, the third foot of na, na, sa, sa, and the fourth foot of sa, ja, sa, ja, ga.[1]

Example :

148.
lalitâ kula-bhramita cāru-vasana-kara-cāru-pallavā ।
pravikaśitakamala-kānti mukhī pravibhāsi-devi surata-śramâturā ॥

O lady, hurriedly but gracefully moving the beautiful clothes and the delicate hands and having a blooming lotus-like face you look charming after the fatigue of love's sports.

149. These are the syllabic metres of the even and uneven types, to be used in dramas and poems.

150. There are besides many other syllabic metres which have been mentioned here collectively. They are not to be used because they do not embellish [a composition].

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[1] Scheme (I) ∪ ∪ -, ∪ - ∪, ∪ ∪ -, ∪, (II) ∪ ∪ ∪, ∪ ∪ -, ∪ - ∪, -, (III) - ∪ ∪, ∪ ∪ ∪, ∪ - ∪, ∪ -, (IV) ∪ ∪ -, ∪ - ∪, ∪ ∪ -, ∪ - ∪, -

146 (C.136, B.XV.189).

147 (C.137, B.XV.190). [1] Scheme (I & II) same as in Udgatā. (III) ∪ ∪ ∪, ∪ ∪ ∪, ∪ ∪ -, ∪ ∪ -, (IV) ∪ ∪ -, ∪ - ∪, ∪ ∪ -, ∪ - ∪, Piṅgala's Laliia has the fourth foot similar to that of Udgatā

148 (C.133, B.XV.191).

149 (C.148, B.XV.192). 150 (C.149 B.XV.193).

151. The syllabic metres forbidden here after may be used in songs. I shall describe their varieties while treating the Dhruvās.

Āryā metres

152. This is the definition of various syllabic metres briefly treated by me. Next I shall give the definition of the Aryās.

153. The Aryās are of five types, viz, Pathyā, Vipulā, Capalā, Mukha-capalā, and Jaghana-capalā.

154. I shall speak about their caesura and division of Mātrās and their varieties depending on Gaṇas which have been prescribed as characteristics of these.

155. In these metres the cæsura marks the division [of feet]; the Gaṇa consists of four Mātrās, the second and the fourth (lit. the last) feet are the even ones, and the first and the third (lit. the rest) odd ones.

156. [In an Āryā] the odd Gaṇas consisting of four Mātrās should have no ja and the even Gaṇas may be of any type according to the choice [of the poet].

156 a. The eighth Gaṇa in every Ārya is to be known as half a Gaṇa (*i.e.* two Mātrās).

157. The sixth Gaṇa may be of two alternative types and the eighth will consist of one [syllable]. The sixth Gaṇa in the second hemistich will consist of one Mātrā only[1].

158. In one alternative is that the sixth Gaṇa will be ja, (◡ – ◡,) and in the other it will consist of four short syllable, (◡ ◡ ◡ ◡) and these relate to the caesura (*yati*).

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151 (C.150, BXV.194). 152 (C.151, B.XV.195).
153 (C.152, B.XV.196). 154 (C.153, B.XV.197).
155 (C.154, BXV.198). 156 (C.155, B.XV.199, 211, 2(8a).
157 (C.156, B.XV.200, 208b-209a). [1] Read 157b (with C) as पश्चार्धे यो गणः षष्ठ एकमात्रः स उच्यते.
158 (C.157, B.XV.201, 209b-210a).

159. The caesura may occur when the second la after the fifth Gaṇa has been completed or it may occur from the first syllable [of the sixth Gaṇa], or after the fifth Gaṇa [has been completed].[1]

Pathyā-Āryā and Vipulā-Āryā

160. The Āryā metre of which the caesura occurs after the three Gaṇas (lit. feet are made up of three Gaṇas) is called Pathyā. The Vipula Āryā is different from this, only because it observes no cæsura (*yati*) of any kind [within its hemistichs].[1]

Examples :

Pathyā Āryā

161.
rakta-mṛdu-padma-netrâsita-dīrgha-bahula-mṛdu-[kuṭila]-keśī ।
kasya tu pṛthu-mṛdu-jaghanā tanu-bāhvaṃsôdarī [na] pathyā ॥

To whom is not agreeable a woman with lovely and lotus-like soft eyes, copious long, black and [curled] hairs, large and soft hip, slim arms and abdomen ?

Vipulā Āryā

162. vipula-jaghana-vadana-stana-nayanais
tāmrâdharôṣṭha-kara-caraṇaiḥ ।
āyata-nāsā-gaṇḍair lalāṭa-
caraṇaiḥ śubhā kanyā ॥

A maiden is auspicious when her hip, face, breasts and eyes are large, lips, palm and feet are red and nose, cheeks, forehead and ears are prominent.

Capalā Āryā

163. In the Capalā (Āryā) the second and the fourth

159 (C.158, B.XV.202, 210b). [1] Read 159 as द्वितीयादि लघुर्ज्ञेयः समाप्ते प्रथमे यतिः.

160 (C.159, B.XV.203). [1] Read the couplet as गणेषु त्रिषु पादः स्यात् यस्याः पथ्या तु सा भवेत् । अतश्च विपुलान्या तु विज्ञेयाऽयतिलक्षणा.

161 (C.160, B.XV. 213).

162 (B.XV.214). 163 (B.XV.215, 204).

Gaṇas in each hemistich are to consist of a ja (lit. Gaṇa with a heavy syllable in the middle).

Example :

164. [1]udbhartṛ-gāminī paruṣa-bhāṣinī kāma-cihna-kṛta-veśā ।
[2]yā nâti-māṃsa-yuktā surā-priyā sarvatas capalā ॥

The woman who goes defying her husband, speaks harshly, has erotic signs in her dress, is not very fleshy and is fond of meat, is inconstant in every respect.

Mukha-capalā and Jaghana-capalā Āryā

165. When the definition of a Capalā applies to the first hemistich [only] of an Āryā it is called the Mukha-capalā. And when the same applies to the second hemistich [only] it is called Jaghana-capalā.

Examples :

Mukha-capalā Āryā

166. āryā mukhe tu capalā tathâpi caryā na me yataḥ sā tu ।
dakṣā gṛha-kṛtyeṣu tathā duḥkhe bhavati duḥkhârtā ॥

My lady is talkative, but still her conduct [in general] is not bad, for she is an expert in my household work, and in my misery she feels miserable.

Jaghana-capalā Āryā

167. vara-mṛga-nayane capalâsi
varôru śaśāṅka-darpaṇa-nibhâsye ।
kāmasya sārabhūtena
pūrṇa-mada-cāru-jaghanena ॥

O fair lady with the eyes of the best deer, and a face like the moon or the mirror, by your hips which constitute the best prize of love and which are charming on account of your swelling passion, you are [marked as] faithless (lit. inconstant).

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164 (B.XV.216). [1] B. reads *udbhaṭa*.

[2] B. reads *jānāti*, for *yā nāti*. Prof. S. P. Bhattacharya suggested this emendation

165 (B.XV.2I7). 166 (B.XV.218). 167 (B.XV.219).

168. When the two hemistichs of a Capalā have the same characteristics it is called the all-round Capalā.

169. This metre is known have thirty Mātr.'s in its first hemistich and twenty-seven in the second[1].

170. Following these rules (lit. thus) one should compose plays (lit. poetical composition) utilising (lit. having) therein different metrical patterns belonging to (lit. arising from) different Rhythm-types, and such plays are to have the thirtysix characteristic marks (*lakṣaṇa*).

Here ends Chapter XVI. of Bharata's Nāṭyaśāstra which treats of the Metrical Patterns.

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168 (B.XV.220 ; C.162b-163a).

169 (B.XV.205, 201 ; C.163b-164a,). [1] The five couplets after this (B.XV.222-226) are corrupt and appear to be spurious. These will be discussed in the Introduction.

170 (C.186b-189, B.XV.227).

CHAPTER SEVENTEEN

DICTION OF A PLAY

Thirtysix marks of a good play

1-5. The thirtysix characteristic marks (*lakṣaṇa*)[1] of [a good] dramatic composition (*kāvya*)[2] are as follows : Ornateness (*bhūṣaṇa*), Compactness (*akṣara-saṃghāta*), Brilliance (*śobhā*), Parallelism (*udāharaṇa*), Causation (*hetu*), Hesitation (*saṃśaya*), Favourable Precedent (*dṛṣṭānta*), Discovery (*prāpti*), Fancy (*abhiprāya*), Unfavourable Precedent (*nidarśana*), Convincing Explanation (*nirukta*), Persuation, (*siddhi*), Distinction (*viśeṣaṇa*),

1-5 (C.1-5, B. p.348-350, XVI.1-5). [1] About the significance of the the term ***lakṣaṇa,*** the commentators of the NŚ. are not at all unanimous. Ag. mentions no less than ten different views on the subject. Evidently some of these are far-fetched and off the mark. It seems that ***lakṣaṇa*** in this connexion is comparable to the same word occurring in the compound word ***mahāpuruṣa-lakṣaṇa*** (characteristic marks of a superman). According to one view this ***lakṣaṇa*** differs from the ***alaṃkāra*** (ornament) and the ***guṇa*** (qualities) of a person as figures of speech (***alaṃkāra***) and excellences (***guṇa***) of a composition differ from its characteristic marks (***lakṣaṇa***). The composition in this connexion is evidently a dramatic one though some of the commentators think otherwise. For a discussion on the position of ***lakṣaṇas*** in the history of the Alaṃkāra literature see S. K. De, Skt. Poetics, II. pp. 4-5 ; see also Ramakrishna Kavi, (B.II.pp. 348 349) and V. Raghavan's paper on ***Lakṣaṇas*** in the Journal of Oriental Research, Vol. VI. pp. 70, 71, 81, 82. Mss. of the NŚ. fall into two distinct recensions as regards the text treating the thirty-six ***lakṣaṇas***. One recension followed by older commentators, and late writers like Viśvanātha, and Śiṅgabhūpāla, uses Anuṣṭup verses for the enumeration of ***lakṣaṇas*** We have adopted this as the basis of our translation. The second recension which seems to be later, has been followed by commentators like Kīrtidhara, Abhinavagupta and late writers like Dhanañjaya and others. This greatly varies from the other recension with which it has not more than seventeen names (of ***lakṣaṇas***) in common, and among these, definitions of eight only are similar in both the recensions.

[2] ***Kāvya*** in this connexion means the ***dṛśya-kāvya*** or dramatic composition.

Accusation of Virtue (*guṇātipāta*), Excellence (*guṇātiśaya*), Inference from Similitude (*tulya-tarka*), Multiplex Predication (*padoccaya*), Description (*diṣṭa*), Pointed Utterance (*upadiṣṭa*), Deliberation (*vicāra*), Inversion (*viparyaya*), Slip of Tongue (*bhraṃśa*), Mediation (*anunaya*), Series of Offers (*mālā*), Clever Manner (*dākṣiṇya*), Censure (*garhaṇa*) Presumption (*arthāpatti*), Celebrity (*prasiddhi*), Interrogation (*pṛcchā*), Identity (*sārūpya*), Indirect Expression of one's Desire (*manoratha*), Wit (*leśa*), Concealment (*saṃkṣepa*)[3], Enumeration of Merits (*guṇa-kīrtana*), Semi-uttered Expression (*anukta-siddhi*) and Compliment (*priyavacana* = *priokti*).

Ornateness

6. [1]To adorn the composition with many figures of speech (*alaṃkāra*) and Guṇas as if with ornaments, for creating manifold meanings is called Ornateness (*bhūṣaṇa*, lit. ornament)[2].

Compactness

7. [1]When an wonderful sense is expressed by means of a small number of syllables with *double entendre*, it is called the mark named Compactness (*akṣara-saṃghāta*, lit. assemblage of syllables)[2].

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[3] Emend *saṃkṣobho* to *saṃkṣepo*. See below 38 note 1.

6 (C.6; B.p 350, XVI.6) [1] A close study of Ag's. commentary on passsages dealing with *lakṣaṇas* is liable to give one an impression that the exact meaning of some of the terms at least relating to this subject, has been to some extent lost, and various explanations have been partly based on guess. But in the absence of anything better we are to depend on them though very cautiously. Definitions of various ***lakṣaṇas*** are mostly not at all clear without examples which have been very liberally given by Ag. To avoid prolixity we refrain from quoting them here. Interested persons may see them in the Baroda ed. of the NŚ. (Vol. II pp. 294ff.). For an example of ***bhūṣaṇa***. See Kavi. As any old commentary to these (NŚ.) passages dealing with ***lakṣaṇas***, has not come down to us, we used in this connexion the one prepared by M. Ramakrishna Kavi. See B. II pp. 348ff. (Referred to as Kavi).

7 (C.7; B.p.350, XVI.7). [1] See Kavi.

Brilliance

8. [1]If a charming and novel meaning [arises] when a less known object is referred to by likening it to a well-known one, and a wonderful sense is expressed through *double entendre*[2] it is called Brilliance (*śobhā*, lit. beauty)

Parallelism

9. When by words expressing similar circumstances[1] a suggestion is cleverly made to accomplish an object, it is called Parallelism (*udāharaṇa*, lit. example)[1].

Causation

10. When brief and pleasing words by the force of their [tactful] use achieve the desired object, it is called [an instance of] Causation (*hetu*)[1]

Hesitation

11. When due to many considerations a sentence is brought to an end without fully communicating the essential theme [in view], it is [an instance of] Hesitation (*saṃśaya*, lit. doubt).[1]

Favourable Precedent

12. That which supporting the case in hand[1] is an example of its reason and is pleasing to all people, is a Precedent Favourable to the speaker (*dṛṣṭānta*, lit. example).[2]

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8 (C.8; B.p 350, XVI.8). [1] C. *yatra sliṣṭaṃ viśiṣṭyarthaṃ* for *yatra śliṣṭā vicitrārthā*. See Kavi.

9 (C.9; B.p.351, XVI.9). [1] C. *tvalpārtha* for *tulyārtha*. Cf. SD.438 Ag's definition in trans. is as follows. *When from the occurrence (lit. sight) of a single word good many unmentioned ones can be inferred (lit. accomplished) it is called Sample* (udāharaṇa).

10 (C.10; B.p 352, XVI.10). [1] Cf. SD. 439. Ag. reads this definition as follows : बहूनां भाष्यमाणानां त्वेकस्यार्थविनिर्णयम् । सिद्धोपमानवचनं हेतुरित्यभिसंज्ञितम् (B.XVI.14). Its meaning is not clear, Ag.'s explanation does not seem to be convincing. Possibly there is textual corruption in this.

11 (C 11; B.p.352, XVI.11). [1] Cf. SD. 440.

12 (C.12; B. p.352, XVI.12). [1] C. *pakṣapakṣārtha* for *yastu akṣārtpha*. Cf. SD. 341. Ag.'s text in translation is as follows : *That a*

Discovery

13. When on seeing some indications, the existence of something is assumed it becomes [an instance of] Discovery (*prāpti*, lit. attainment)[1] which is included among the marks of a [good] drama.

Fancy

14. When an idea interesting to people [but] hitherto non-existent, is conceived on the basis of similarity [of two objects], it is [an instance of] Fancy (*abhiprāya*, lit. belief)[1]

Unfavourable Precedent

15. When well-known instance are mentioned for rejecting the contrary view it is [an instance of] Unfavourable Precedent (*nidarśana*, lit example)[1]

Convincing Explanation

16. Words that are spoken in support of the meaning of some faultless statement made before, constitute Convincing Explanation (*nirukta*, lit etymology)[1].

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learned person discovers similarity [of anything] with something perceived by him earlier, is called Illustration (dṛṣṭānta). Cf. the figure of speech of this name in SD. 697.

13 (C.1 ; B.p.353, XVI.13). [1] Cf. SD. 446, Ag. similar (B.XVI.32).

14 (C.14; B.p.353; XVI.14). [1] SD. 445, Ag. reads this as a variant of *yukti* (B.XVI.36) which in translation is as follows: *The meaning which is made up only of many mutually compatible objects combining with one another, is called Combination* (yukti). Cf. SD. 501.

15 (C.15; B.p.254, XVI.15). See SD. 444. Ag. reads this as a variant *āśih* (B.XVI.28). The meaning of this def. is not clear. Ag. offers no explanation of this, but gives an example which it is very difficult to fit in with the definition. Cf. SD. 471.

16 (C.16; B.p.254, XVI.16). [1] Cf. SD. 453. Ag.'s text in translation is as follows: *Explanation* (nirukta) *is two kinds: factual and non-factual. [Of these] the factual [explanation] is that which is well-known (lit. accomplished before), and the non-factual is that which has not been so (lit. not accomplished):*

Pursuation

17. When name of great[1] persons are mentioned with a view to accomplish the object aimed at, it is [an instance of] Persuation (*siddhi*, lit. success)[2].

Distinction

18. When after mentioning many well-known great objects something is said distinguishing a thing from them, it is [an instance of] Distinction (*viśeṣaṇa*)[1].

Accusation of Virtues

19. When virtues are mentioned with sweet words of harsh import[1] which carry the contrary implication, it is [an instance of] Accusation of Virtues (*guṇātipāta*, lit. opposition of virtue)[2].

Excellence

20. When after enumerating the qualities available in common men, one mentions some special qualities, it is [an instance of] Excellence (*atiśaya*)[1].

Inference from Similitude

21. When an object directly perceived is inferred from a mataphor or simile applied in an identical sense, it is [an instance

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17 (C.17; B.p.354, B.XVI.17). [1] C. *pravaktānām* for *pradhānānām*. Cf. SD. 454. Ag. reads this with a slight variation.

18 (C.18; B.p.355, XVI.18). [1] Cf. SD. 452. Ag. reads this as a variant of *kṣamā* (B XVI.31) which in translation is as follows: *When one being hurt by harsh and provoking words utterred by a wicked person in the presence of good people, remains without anger, it is [an instance of] Forgiveness* (kṣamā).

19 (C.19; B.p.355, XVI.19) [1] C. *madhuro niṣṭhurārtho* for *madhurair niṣṭhurārthair*. Cf. SD. 450. Ag. reads this as a variant of *guṇānuvāda* (B.XVI.13a) which in translation is as follows: *Eulogy* (guṇānuvāda) *relates to inferior subjects compared with superior ones.*

20 (C.20; B.p.355, XVI.20). [1] Cf. SD. 451 Ag.'s reading (B.XV.13) in translation is as follows: *When anything compares favourably to the best thing [to which it can be compared] it is [an instance of] Excellence* (atiśaya). 21 (C.21; B.p.356, XVI.21).

of] Inference from Similitude (*tulya-tarka,* lit. reasoning from the comparables)[1].

Multiplex Predication

22. When a number of words are used along with a number of other words to form different groups for the same purpose, it becomes [an instance of] Multiplex Predication (*padoccaya*)[1].

Description

23. When any object or incident directly seen or not, is described in harmony with locality, time or from related to it it becomes [an instance of] Description (*diṣṭa*)[1].

Pointed Utterance

24. When one says something of his own on the basis of Śāstras and thereby pleases the learned, it is a Pointed Utterance (*upadiṣṭa,* lit. utterance)[1].

Deliberation

25. That which establishes something not directly perceived and is in harmony with the meaning expressed earlier[1] and

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[1] Cf. SD. 442. Ag. reads this is as a variant of the definition of Exhortation (B.XVI.19) which in translation is as follows: *To say something very pointedly through suggesting one's own idea by means of likening it to others' actions, is called Exhortation* (ākranda). Cf. SD. 472.

22 (C.22 ; B.p.356, XVI.22). [1] Cf. SD. 443 Ag.'s reading in translation is as follows: *When anything is described as possessing different aspects by means of many words of similar import, it is [an instance of] Multiplex Predication* (padoccaya) *which puts together many objects.*

23 (C.23; B.p. 356, XVI.23). [1] BC. *dṛṣṭa* for *diṣṭa* Cf. SD. 448. Ag. reads this as a variant of *sārūpya* (B.XVI,15) which is different from XVI.35 and is as follows :

अपदिष्टन्तु परोक्षो यस्मादुत्पद्यतेऽनुकरणेन। लक्षण-समानकरणात् सारूप्यं तत्तु विज्ञेयम् ॥

24 (C.24; B p.357, XVI.24). [1] Cf. SD.449; Ag. reads this is as a variant of Argumentation (*upapatti,* B.XVI.35). The def.in translation is as follows: *When faults discovered are explained away as being otherwise it is called Argumentation* (upapatti) *in connexion with drama.* Cf. SD. 482.

25 (C.25; B.p. 357, XVI.25). [1] C. *pūrvadeśa°* for *pūrvāśaya;* B. *anekopādhi* for *anekāpoha.* Cf. SD. 447. Ag.'s reading of the definition in

includes much elimination of errors (*apoha*), is called Deliberation (*vicāra*).

Inversion

26. When due to seeing [something] an alteration of Deliberation, takes place on account of a doubt, it is called Inversion (*viparyaya*)[1].

Slip of Tongue

27. Manifold deviation of proud and similar other persons from the intended words to something else is called Slip of Tongue (*bhraṃśa*, lit. lapse)[1].

Mediation

28. [Words] which please the two persons with mutually opposed resolution and [are aimed at] accomplishing some object, constitute Mediation (*anunaya*, lit imploring)[1].

Series of Offers

29. When for the purpose of accomplishing an object one (lit. learned men) suggests to a person his many needs [which may be fulfilled], it is [an instance of] Series of Offers (*mālā*, lit. garland)[1].

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translation as follows: *Deliberation* (vicāra) *is the critical examination of many things* (under B.XVI.33).

26 (C.26; B.p. 357, XVI.26). [1] B. *dṛṣṭopadiṣṭayoḥ* for *dṛṣṭopayogataḥ* Cf. SD. 456. Ag. reads this as a variant of the def of Wrong Perception (*mithyādhyavasāya* B.XVI,16) which in translation is as follows: *When in place of a non-existent object one takes for certain something similar to it, it [becomes an instance of] Wrong Perception* (mithyādhyavasāya).

27 (C.27; B.p.358, XVI.27). [1] Emend *dṛṣṭādibhir* to *dṛptādīnām* Cf. *dṛptādīnāṃ bhaved bhraṃśo vācyād anyatarad vacaḥ.* SD. 455. Ag. reads this as a variant of the def. of Witty Compliment (*priyavacana*) which in trans. is as follows: *That which is apparently liable to provoke anger but brings joy in the end and includes a blessing, is called Witty Campliment* (priyavacana=priokti) B.XVI.29.

28 (C.28, B.p.358, XVI.28). [1] Cf. SD. 458 Ag. reads this as a variant of the def. of Subservience (*anuvṛtti*) which in trans. is as follows: *To follow with a purpose another person as a matter of courtesy, love or favour, is called Subservience* (anuvṛiti) B.XVI 34. Ag. reads this differently. Cf. SD. 494.

29 (C.29; B.p.359, XVI.29). [1] Cf. SD. 459.

Clever Manners

30. When one attends another person with a happy and pleased face, [sweet] speech and [agreable] movements, it [is an instance of] Clever Manners (*dākṣiṇya*).[1]

Censure

31. If any one mentions [someone's] faults and explain them as merits, or decries his merits and calls them faults, it becomes [an instance of] Censure (*garhaṇa*)[1].

Presumption

32. When from a sweetly-worded mention of something, some other object is to be understood, it is [an instance of] Presumption (*athāpatti*).[1]

Celebrity

33. That which is expressed with excellent words mentioning many well-known exploits, gives rise to Celebrity (*prasiddhi*)[1].

Interrogation

34. When by courteous (lit. proceeding from courtesy)[1] words one questions oneself or another [imaginary person] it is [an instance of] Interrogation (*pṛcchā*).

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30 (C.30; B.p.359, XVI.30). [1] Cf. SD. 457. Ag. reads this as a variant of the def. of Clever Request (*yācñā*) which in translation is as follows : *Words which are apparently liable to provoke anger, but bring joy in the end and turn favourable are called. Clever Request* (yācñā) See B. XVI. 22 Cf. SD. 496.

31 (C.31; B.p. 359, XVI.31). [1] Cf. SD. 461, Ag. reads this as a variant of the def. of Deceit (*kapaṭasaṃghāta*) (B.XVI.30) which in translation is as follows : *Application of some stratagem for the deception or defeat of others, is called Deceit* (kapaṭa). *When two or three (stratagems) are applied together it becomes a Multiple.c Deceit* (kapaṭa-saṃghāta) Cf. SD. 473.

32 (C.32; B.p.360, XVI.37), [1] Cf. SD.460. Ag. reads as a variant of the def. of Embellishment (*kārya*, B.XVI.37) which in translation is as follows : *When defects of an object are explained as merits or merits are derived from the defects it is [an instance of] Embellishment* (kārya).

33 (C.33; B.p.360, XVI.33). [1] Cf. SD. 463. Ag. reads this as a variant of the def. of Submission (*anunīti*, B.XVI.38) which in translation is as follows : *Sweet words which are uttered, to please one after forgiving one's singular offence due to anger, is called submission* (anunīti). See also under B.XVI. 21.

34 (C.34; B p.361, XVI.34). [1] Emend *ākarod* (*ākārod* C) to *ācārod*

Identity

35. When from seeing or hearing something [suddenly] one is confused by its suspected identity [with another it is an instance of] Identity (*sārūpya*)[1].

Indirect Expression of Desire

36. Expressing one's secret desire of the heart[1] by a pretence of referring to somebody else's condition, is called Indirect Expression of Desire (*manoratha*, lit. object of the mind).

Wit

37. Words which are addressed in a [clever] manner by expert disputants and which relate to accomplishment of similar objects[1], constitute Wit (*leśa*).[2]

Concealment

38. When being faultless one declares to be taking upon oneself various faults of another, it [is an instance of] Concealment (*saṃkṣepa*, lit. taking away)[1]

Cf. *abhyarthanāparair vākyair*, SD. 462. Ag. (B. XVI.24) reads this identically.

35 (C.35; B.p.361, XVI.35). [1] Cf. SD. 464. Ag. reads this as a variant of the def. of Wounded Self-respect (*abhimāna*, B.XVI.8) which in translation is as follows : *When one is not pacified even when one is consoled by means of many words and acts, it is [an instance of] Wounded Self-respect* (abhimāna). Cf. SD. 493.

36 (C.36; B.p. 362, XVI.36). [1] Cf. SD. 468. C. *hṛdayārthasya* for *hṛdayasthasya* Ag. reads this in substantially identical manner (B.XVI.20).

37 (C.37; B.362, XVI.37). [1] C. *sadṛśārthā-viniṣpannaḥ* for °*bhiniṣpatyā*, Cf. SD. 467, Ag. reads this as a variant of the def. of Obstruction (*pratiṣedha* B.XVI.23) which in translation is as follows : *When one sets out to do something contrary to another's desire and is opposed by clever persons (lit. those who know the businecs) it is called Obstruction* (pratiṣedha).

38 (C.38; B.p.363, XVI.38). [1] Emend *tu kṣobha* to *saṃkṣepa*. C. *tu doṣa*) Cf. SD. 465, *saṃkṣepo yat tu saṃkṣepād ātmanyarthe prayujyate.* Ag. reads this as a variant of the def. of *paridevanam* (*parivādanam* of Bhoja, *parivāda* of Śāradātanaya, *parivedana* of Sarveśavara) See B.XVI.39 foot note (*). The meaning of its def. is not clear.

Enumeration of Merits

39. When merits of men who excel [others] in qualities in this world, are ascribed to one single person it [is and instance of] Enumeration of Merits (*guṇa-kīrtana*)[1].

Semi-uttered Expression

40. When from the mere commencement of a subject the rest of it is comprehended without being actually expressed in words[1] it [is an instance of] Semi-uttered Expression (*anukta-siddhi*, lit. unuttered achievement)[2].

Compliment

41. When words are uttered in a pleasant mood to honour an honourable person and to express joy [for his acts] it [is an instance of] Compliment (*priyokti*, lit. pleasing utterance)[3].

42. These thirtysix characteristic marks of a dramatic (lit. poetical) composition conducing to the object in view (*i.e.* writing plays) will beautify a play (lit. composition)[1] and [hence they] should be properly used according to the Sentiment[2] [introduced in it].

Four figures of speech

43. Four figures of speech available in drama[1] are : Simile (*upamā*,) Metaphor (*rūpaka*), Condensed Expression (*dīpaka*, lit. lamp) and Yamaka.

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39 (C.39 ; B.p.363, XVI.39). [1] Cf. SD.466. Ag. reads this def. in translation as follows: *When a proclamation of various qualities of a person takes place, but his faults are not given out, it is [called an instance of] Enumeration of Merits* (guṇa-kīrtana). See B. XVI. 9.

40 (C.40; B.pp. 363-64, XVI.40). [1] C. *vijñātu* for *vinānukta*. Cf. SD. 469. Ag. reads this as a variant of the def. *paridevana etc.* (see 38 note above).

41 (C.41; B.p.364, XVI.41). [1] Cf. SD. 470. Ag. reads this differently, see above 27 note 1.

42 (C.42; B.p,364, XVI.42).

[1] C. *kāvyeṣu sodāharaṇāni* for *prabandhaśobhākarāṇi*, C. *balānurūpam* (*rasānurūpam*), C. for *yathārasāni*.

43 (C.43; B.XVI.40). [1] B. reads the second hemistich as *kāvyasy ete hyalaṃkārāś catvāraḥ parikīrtitāḥ*.

Simile

44. When in a poetical composition anything is compared on the basis of some similarity it is [an instance of] Simile (*upamā*.) It relates to quality and form.

Number of objects compared

45-49. This comparison may be of one with one or many, or of many with one, or of many with many. (Examples of these are as follows): your face is like the moon (one compared with one)[1], stars shine like the moon (many compared with one), having an eye like[2] that of a hawk, a peacock and a vulture (one compared with many); and elephants are like clouds (many compared with many).

Five kinds of simile

50. Simile is of five kinds, viz. [that of] praise (*praśaṃsā*), [that of] censure (*nindā*), [that of] conceit (*kalpitā*), [that of] uniqueness (*sadṛśī*. lit. similar looking) and [that of] partial likeness (*kiṃcit sadṛśī*).

Simile of praise

51. The king was pleased to see that large-eyed lady just as the sages are pleased to see the success incarnate after it has been achieved with austerity.

Simile of censure

52. The woman clung to that rough-looking person devoid of all good qualities just as a creeper clings round a thorny[1] tree which has been [partially] burnt by the forest-fire.

Simile of conceit

53. The Elephants exuding ichor and moving slowly with gracefulness look like mobile mountains.

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44 (C.44; B.XVI.41).

45-49 (C.45-49; B.XVI.42-45). [1] *ekasyānekaviṣayā* should be emended to *anekasy ekaviṣayā* (47b).

[2] *tulyākṣa* (ms. *na* in B.) for *tulyārtha* (B. C.).

50 (C.50; B.XVI.46). 51 (C.51; B.XVI.47).

52 (C.52; B.XVI.48). [1] Read *kaṇṭakinaṃ* for *kaṇṭhagatam*, C.

53 (C.53; B.XVI.49).

Simile of uniqueness

54. What you have done today to satisfy someone else's desire, is comparable only to your [other] superhuman[1] deeds.

Simile of partial likeness

55. Here is come my lady friend whose face is like the full moon, eyes are like the petals of a blue lotus and the gait is like that of an elephant in rut.

56. These briefly are the varieties of similes. Those not described here are to be gathered from [different] poetical works and from the popular speech (lit. the people).

Condensed Expression

57. When words agreeing with different [sets of] words are combined into one sentence by way of illuminating them together it is [an instance of] Condensed Expression (*dīpaka*, lit. light)[1].

Example :

58. In that region (lit. there) fulness (lit. want of emptiness) was always effected[1] by swans in the lakes, by flowers in the trees, intoxicated bees in the lotuses and by friendly groups [of men and women] in the parks and the gardens.

Metaphor

59. An image of slight likeness which is conceived due to indecision [from objects] characterised by similar limbs, is called Metaphor (*rūpaka*)[1].

Example :

60. The pool of water and women, with their lotus-faces, Kumuda-smiles, beautiful and open Nilotpala-eyes and swans cackling around, seem to be talking to one another.

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54 (C.54; B.XVI.50). [1] Read *atimānuṣa* for *iti mānuṣa*. B.

55 (C.55; B.XVI.51). 56 (C.56; B.XVI.52).

57 (C.60; B.XVI.53). [1] B. gives an additional def. (XVI.54).

58 (C.61; B.XVI.55). [1] The plain meaning is that the lakes were full of swans, the trees full of flowers, lotuses full of bees, and the parks and gardens full of friendly groups of people.

59 (C.58; B.XVI.56). [1] (B.XVI.57) and (C.57) give a second def. which does not appear in all mss.

60 (C.59; B.XVI.58).

Yamaka

61. Repetition of words at the beginning of the feet and the other places constitute Yamaka (lit. twin). Listen to their characteristics which I am going to tell [you][1].

Ten kinds of Yamaka

62-64. Yamakas are of the ten kinds : Pādānta Yamaka, Kāñci Yamaka, Samudga Yamaka, Vikrānta Yamaka, Cakravāla Yamaka, and Sandaṣṭa Yamaka, Pādādi Yamaka, Āmreḍita Yamaka, Catur-vyavasita Yamaka and Mālā Yamaka.

Pādānta Yamaka

65. When similar syllables occur at the end of all the four feet they constitute Pādānta Yamaka.

Example :

66. dina-kṣayāt saṃhṛta-raśmi-maṇḍalaṃ
diviva lagnaṃ tapanīya-maṇḍalaṃ ı
vibhāti tāmraṃ divi sūrya-maṇḍalaṃ
yathā taruṇyāḥ stana-bhāra-maṇḍalaṃ ıı

At the decline of the day, the reddish (lit. copper-coloured) orb of the sun shorn of its cluster of rays, shining like a golden disc in the heavens, looks like a big round breast of a maiden.[1].

Kāñcī Yamaka

67. Two similar words occuring at the beginning and at the end of each foot constitute Kāñcī Yamaka.

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61 (C.62; B.XVI.59). [1] For an old definition of Yamaka see Bhāmaha, II. 17.

62-64 (C.63-65; B.XVI.60-62). [1] Bhāmaha mentions a fivefold division of Yamaka See II. 9. He seems to have known the tenfold division of the NŚ., and is of opinion that his fivefold division includes at least Sandaṣṭa and Samudga Yamakas. See II. 10.

65 (C.66; B.XVI.63).

66 (C.67; B.XVI.64). [1] B. gives an additional def. (B.XVI.65).

67 (C.68: B.XVI.66).

Example :

68. yāmâyāmāś candravatīnāṃ dravatīnāṃ
vyaktâvyaktā sāra-janīnāṃ rajanīnām ।
phulle phulle sa-bhramare vā'bhramare vā
rāmā'rāmā vismayate ca smayate ca[1] ॥

The length of hours (*yāma*) of the moon-lit. nights, passing swiftly in the company of young women are scarcely perceived.

Flowers having blown whether with or without bees, the fair lady looks at them admiringly, and the park smiles [with their beauty].

Samudga Yamaka

69. When the same hemistich by its repetition completes the verse it is [an instance of] Samudga Yamaka.

Example :

70. ketakī-kusuma-pāṇḍura-dantaḥ
śobhate pravara-kānana-hastī ।
ketakī-kusuma-pāṇḍura-dantaḥ
śobhate pravara-kānana-hastī ॥

The very big wild elephant with its tusks as pale-white as Ketakī flowers, looks beautiful ; and the elephant-like large forest looks beautiful with Ketakī flowers as its pale-white tusks.

Vikrānta Yamaka

71. When two alternate feet are similar, it is [an instance of] Vikrānta Yamaka.

72. sa pūrvaṃ vāraṇo bhūtvā dviśṛaṅga iva parvataḥ ।
abhavad danta-vaikalyād-viśṛṅga iva parvataḥ ॥

Formerly being an elephant comparable to a two-peaked mountain, [now] its two tusks being broken it has become like a mountain without any peak.

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68 (C.69; B.XVI.67).

69 (C.70; B.XVI.68). [1] Read *yāmā-yāmās* for *yāmaṃ yāmaṃ* (B) and *māyā māyā* (C). This Yamaka occurs in Bhāmaha, II. 10, and Daṇḍin, III.53-54. 70 (C.71; B.XVI.69).

71 (C.72; B.XVI.70). 72 (C.73; B.XVI.71).

Cakravāla Yamaka

73. When the word at the end of a foot is similar to the word at the beginning of the next foot it is [an instance of] Cakravāla Yamaka[1].

Example :

74. śarais[1] tathā śatrubhir āhatā hatā
hatāś ca bhuyas tv anupuṃkhagaiḥ khagaiḥ ।
khagaiś ca sarvair yudhi sañcitāś citāś
citâdhirūḍhā nihatās talais talaiḥ. ॥

Thus they were killed after being struck by arrows of the enemies as well as by birds of prey flying closely behind such missiles ; the battle-field was swamped with such birds by which dead bodies placed on the funeral pyre were being pounced upon with their [sharp] talons.[2]

Sandaṣṭa Yamaka

75. When the two words at the beginning of a foot are similar, it is [an instance of] Sandaṣṭa Yamaka.[1]

Example :

76. paśya pasya me ramaṇasya guṇān
yena yena vaśagāṃ karoti mām ।
yena yena hi mamaiti darśanaṃ
tena tena vaśagāṃ karoti mām ॥

Look at the qualities of my lover, by which he makes me bow to him, and he charms me by those qualities with which he comes to my view.

Pādādi Yamaka

77. When the same word occurs at the beginning of each foot, it is [an instance of] Pādādi Yamaka.

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73 (C.74; B.XVI.72. [1] B. has an additional definition (B.XVI.73) of of Cakravāla Yamaka.

74 (C.75; B.XVI.74). [1] Emend *śailas* to *sarais*.

[2] C. reads *citādhirūḍhā hi hatā hatā narāḥ*.

75 (C.76; B.XVI.75). [1] This term occurs in Bhāmaha, II.10, and Daṇḍin, III.51-52. But the latter's def. is different.

76 (C.77; B.XVI.76). 77 (C.77; B.XVI.77).

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Example :

78. viṣṇuḥ sṛjati bhūtāni viṣṇuḥ saṃharate prajāḥ ।
viṣṇuḥ prasūte trailokyaṃ viṣṇur lokâdhi-daivataṃ ॥

Viṣṇu creates all living beings ; Viṣṇu destroyes all creatures; Viṣṇu creates (lit. gives birth to) the three worlds and Viṣṇu is the over-lord of [all] the worlds.

Āmreḍita Yamaka

79. When the last words of a foot are reduplicated, it becomes [an instance of] Āmreḍita Yamaka.

Example :

80. vijṛmbhitaṃ niḥśvasitaṃ muhur muhuḥ
kathaṃ vidheya-smaraṇam pade pade ।
yathā ca te dhyānam idaṃ punaḥ punaḥ
dhruvaṃ gatā tāṃ[1] rajanī vinā vinā ॥

[You had] deep repeated sighs, [yon] remembered [her] as you uttered her name frequently and thus as [you were] in constant meditation [of her] your [sad] night passed without her.[2]

Catur-vayavasita Yamaka

81. When all the feet consist of similar syllables it is [an instance of] Catur-vyavasita Yamaka.

Example :

82. vāraṇānām ayam eva kalo vāraṇānām ayam eva kālaḥ ।
vāraṇānām ayam eva kālo vā raṇānām ayam eva kālaḥ ॥

This is the time of the Vāraṇa [flower] ; this is the season when the elephants (*vāraṇa*) are free from disease. This is the time [for] the enemies to come ; or this is the time for [going to] battle.

Mālā Yamaka

83. When one consonant with different vowels occurs in various words it is [an instance of] Mālā Yamaka.

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78 (C.78; B.XVI.78). 79 (C.79; B.XVI.79).

80 (C.80; B.XVI.80). [1] Emend *te* to *tāṃ*.

[2] The trans. is not very literal.

.81 (C.81; B.XVI.81). 32 (C.82; B.XVI.82). 83 (C.83; B.XVI.83).

Example :

84. halī balī halī mālī śūlī khelī lalī jalī ।
balo balocca-lolâkṣo muṣalī tv abhirakṣatu ॥

Let the strong Balarāma, the garlanded Balarāma, who holds a a spike, is sportive, faltering [in gait] and is full of Sentiment, and Balarāma who is high in strength and who has his eyes rolling and who holds a club, protect you.

85. asau hi rāmā rati-vigraha-priyā
rahaḥ-pragalbhā ramaṇaṃ raho-gatam ।
ratena rātrau ramayet parena vā
no ced udeṣyaty aruṇaḥ puro ripuḥ ॥

This beautiful woman who is fond of love's fight and is unashamed in it, will secretly please her lover at night with the best embrace, till the sun will rise in the east as her enemy.

86. sa puṣkarākṣaḥ kṣatajôkṣitākṣaḥ
kṣarat kṣatebhyaḥ kṣatajaṃ durīkṣam ।
kṣataír gavākṣair iva saṃvṛtāṅgaḥ
sākṣāt sahasrâkṣa ivâvabhāti ॥

The lotus-eyed one having his eyes bathed in blood, letting fall from his wounds awful blood and [having his body] covered with window-like wounds looked like the thousand-eyed god (Indra) in person.

87. A play (lit poetical work) should be composed by [introducing] these [characteristic] marks after considering their objects and functions. I shall speak hereafter about faults (*doṣa*) in such works.

Ten faults

88. Faults in a play (lit. poetical work) may be of ten kinds such as, Circumlocution (*gūḍhārtha*), Superfluous Expression (*arthāntara*), Want of Significance (*arthahīna*), Defective Significance (*bhinnārtha*), Tautology (*ekārtha*), Want of Synthesis

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84 (C.84: B.XVI.84). 85 (C.85; B.XVI.85).
86 (C.86; B.XVI.86). 87 (C.87; B.XVI.87).
88 (C.88; B.XVI.88).

(*abhiplutārtha*), Logical Defect (*nyāyādapeta*), Metrical Defect *viṣama*), Hiatus (*visandhi*) and Slang (*śabdacyutā*)[1].

Circumlocution

89. Mentioning [anything] by means of a [manufactured] synonym, is to cause Circumlocution (*gūḍhārtha*, lit. hidden meaning)[1]

Superfluous Expression

When anything not to be mentioned is described it is [a case of] Superfluous Expression (*arthāntara*)[2].

Want of Significance

90. An expression which is irrelevant[1] or which remains incomplete[2] is [an instance of] Want of Significance (*arthahīna*)[3].

Defective Significance

Defective Significance (*bhinnārtha*, lit. broken meaning) includes an expression which is not refined, or is worthy of a rustic.

91. When the intended sense is changed into another sense it is also called Defective Significance.

Tautology

92. Tautology (*ekārtha*), means [indiscriminating] use of [many] words for a single purpose[1].

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[1] For a discussion of the faults in NŚ. see S. K. De, Skt. Poetics, II, pp. 19.

89 (C.89; B.XVI.89). [1] An example of such a synonym is ***Ekādhika-nava-vimāna*** for *Daśaratha*, Cf. Bhāmaha (I.37.) seems to be using ***guḍhaśabdābhidhāna*** in an identical sense. See 1. 45-46. S. K. De translates this term as "use of difficult expressions" (*loc cit*).

[2] An example of such an expression is चिन्तामोहम् अनङ्गम् अङ्ग तनुते सुभ्रवः 'The beautiful lady's look injects (lit. spreads) indeed love as well as anxiety and insensibility. Here "anxiety and insensibility" are superfluous, for love includes these two states of the mind (Ag.).

90 (C.90; B.XVI.90). [1] An example of such an expression is अद्यापि स्मरसि (स्मरति) रसालसं मनो मे मुग्धाया स्मरचतुराणि. To say that a ***mugdha*** heroine can be ***samara-catura*** (expert in love) as well, is incoherent. (Ag.).

[2] The example of *sāvaśeṣa* is स महात्मा भाग्यवशान् महापथम् उपागतः.

[3] For ***mahātmā bhāgyavaśāt*** may be construed as ***mahātmā abhāgya-vaśāt*** and thereby its meaning may remain incomplete or undecided without a reference to the context. 91 (C.91; B.XVI.91).

92 (C.92; B.XVI.92). [1] An example of Tautology (***ekārtha***) is ***kundendu-hāra-hara-hāsa-sitam***. White like a Kunda flower, the moon

Want of Synthesis

[When a sentence is] completed within [each] foot [of a verse] it [is an instance of] Want of Synthesis (*abhiplutārtha*)[2].

Logical Defect

93. Anything devoid of reasoning is an example of Logical Defect (*nyāyād-apeta*)[1].

Metrical Defect

Lapse in the metrical structure is called Metrical Defect (*viṣama*, lit. unevenness).

Hiatus

94. When words [which should combine in Sandhi] are kept separate it is [an instance of] Hiatus (*visandhi*).

Slang

When a sound or accent is dropped it is an instance of slang (*śabdacyuta*, lit. lapse in a word)[1].

Guṇas

95. These are the faults of a poetical work properly described by me. Guṇas (merit) are their negation and are characterised by sweetness and depth of meaning[1].

The ten Guṇas

96. The ten Guṇas are: Synthesis (*śleṣa*, lit, union), Perspicuity (*prasāda*), Smoothness (*samatā*), Concentration (*samādhi*),

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and the laughter of Śiva. Any one simile would have been enough. Each simile here serves the same purpose and hence Tautology has occurred (Ag.). See Bhāmaha, IV. 12.

[2] Read *samāpyate* (ms. *na*. in B.) for *samasyate*. An example of this is स राजा नीतिकुशलः सरः कुमुदशोभितम् । सर्वप्रिया वसन्तश्री ग्रीष्मे मालतिकागमः. Here all the four feet contain four complete sentences which are not connected with one another by sense.

93 (C.93; B.XVI.93). [1] *nyayvād-apetam* = *deśakāla-viruddham* etc. (Ag.) 'defying the limitation of place and time'. Bhāmaha's *deśa-kāla-kalā-lokanyāyāgamā-virodhitā* (IV.28ff) seems to be included in this.

94 (C.94; B.XVI.94). [1] Such dropping occurred probably due to the Prakritic habit in speech.

95 (C.95; B.XVI.95). [1] Vāmana holds the opposite view (*guṇa-viparyayātmāno doṣaḥ* II. 1.1.) and according to him Guṇas are positive entities (*kāva-śobhāyāḥ kartāro dharmā guṇāḥ*, III, 1. 1).

96 (C.96; B.XVI.96). [1] Bhāmaha, III. 1. 4., and Daṇḍin, I.41-94.,

Sweetness (*mādhurya*), Grandeur (*ojās*), Agreeableness (*saukumārya*, lit. delicacy), Directness of Expression (*artha-vyakti*, lit. expression of meaning), Exaltedness (*udāra*, lit. deep) and Lovelines (*kānti*).

Synthesis

97. Union of words connected through meanings intended is called Synthesis (*śleṣa*)[1].

Perspicuity

98. Where the unexpressed word or sense is comprehended through a use of easily understood words and sense, it is [an instance of] Perspicuity (*prasāda*)[1].

Smoothness

99. When a composition does not contain too many uncompounded words, redundant expressions and words difficult to understand it is [an instance of] Smoothness (*samatā*)[1].

Concentration

100. Possessing some special sense which the men of genius can find out in a composition (lit. here) is called Concentration (*samādhi*)[1].

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have ten Guṇas and name them similarly But their descriptions are different. Cf. De, Skt. Poetics, II. pp.15ff. Nobel, Foundations, pp. 104ff.

97 (C.97; B.XVI.97). [1] Cf. Vāmana, III. I. 11 ; Daṇḍin I. 43-44. BC. give another description (C.98, B.XVI.98) of this Guṇa, which in translation is as follows : *A [composition] which is, imbued with deep logic but from its nature is [very] plain and is very well-knit-together is called Compact* (śliṣṭa).

98 (C.99; B.XVI.99). [1] Cf. Vāmana III. 1. 6; Daṇḍin I.45.

99 (C 100; B.XVI. 100). [1] Cf. Vāmana III. 1.12; Daṇḍin I-47-50. (B.XVI.101) and C. (100) gives an additional description of this Guṇa which in translation is as follows : *When alaṃkāras and guṇas match and illuminate one another it is called [an instance of] Smoothness* (samatā).

100 (C.p.212 f.n. 1. B.XVI.102). [1] Cf. Vāmana, III. 1.13; Daṇḍin I. 93-94. B.(XVI.103) and C (101) gives an additional description of *samādhi*, which in translation is as follows : *Careful condensation of meanings suggested by and derived from similes, is called Concentration* (samādhi).

Sweetness

101. When a sentence heard or uttered many times does not tire or disgust [anyone], it [is an instance of] Sweetness (*mādhurya*)[1].

Grandeur

102. When a composition consists of a use of many and varied compound words exalted [in sense] and agreable [in sound], it is [an instance of] Grandeur (*ojas*)[1].

Agreeableness

103. When a composition consists of words easy to pronounce, euphonically combined, and giving agreeable impression [even when treating some unpleasant topic], it is [an instance of] Agreeableness (*saukumārya*)[1].

Directness of Expression

104. If any subject (lit. action) relating to the [common] events occurring in the world gets expressed by means of well-known predicates, it becomes [an instance of] Direct Expression (*artha-vyakti*)[1].

Exaltedness

105. When in a composition superhuman characters are

101 (C.102; B.XVI.104). [1] Cf. Vāmana III. 1. 11-21; Daṇḍin I. 51-53.

102 (C.p.212, f. n. 2; B.XVI.105). [1] Cf. Vāmana III.1.5; Daṇḍin I.80-85. B. (XVI.106) and C. (103) gives a second definition of this Guṇa which in translation is as follows: *If a [composition otherwise] censured and deficient in quality reflects an exalted sense through its words and is rich in sound and sense it becomes [an instance of] Grandeur* (ojaḥ). Hemacandra utilised this definition (Ch. IV.)

103 (C.104; B.XVI.107). [1] Cf. Vāmana III. 1. 22; Daṇḍin calls this ***sukumāratā***.

104 (C.p.212, f. n. 3; B.XVI.108). [1] C. ***suprasiddhadhātunā*** for ***suprasiddhābhidhāna***, (B.XVI.109) and C.(105). gives a second definition of this Guṇa, which in translation is as follows: *When the meaning of a composition can be grasped by the penetrating mind just after its recital (lit. use) it is [an instance of] Directness of Expression* (arthavyakti). 105 (C.p.212, f. n. 4; B.XVI.101).

described in relation to the Erotic and the Marvellous Sentiments and the various States, it is [an instance of] Exaltedness (*udātta*)[1].

106. That which [in a composition] while describing the sportive movement of [a character] delights the ear and the mind just as the moon [pleases us], is [an instance of] *Loveliness* (*kānti*)[1].

Alaṃkāras, and Guṇas according to Sentiments

107. These are the figures of speech, faults and Guṇas [available in a poetical composition]; I shall now describe their application in connexion with different Sentiments.

Sounds and Figures of Speech according to Sentiments

108. The poetical composition in connexion with the Heroic, the Furious and the Marvellous Sentiments should consist mostly of light syllables and should include similes and metaphors.

109-110. In the Odious and the Pathetic Sentiments it (the composition) should be similar except that it should consist mostly of heavy syllables.

Metres according to Sentiments: in the Heroic and the Furious Sentiments

Whenever any act of boldness is described (lit. occurs) in connexion with the Heroic and the Furious Sentiments, it (the composition) should be in the Āryā metre and should have metaphor and Condensed Expression in it.

In the Erotic Sentiment

In the Erotic Sentiment the composition should be in gentle metres.

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[1] Cf. Vāmana, III. 1. 23; Daṇḍin, I. 76-78. B(XVI. III.) and C(106) give along with this a definition of the Guṇa named *udāra*. In translation it is as follows: *When the composition includes witty and graceful words having many special senses which are marvellous, it is [an instance of] Exaltedness* (udātta).

106 (C.p.212 f. n. 5; B.XVI.112). [1] Cf. Vāmana, III. 1. 25; Daṇḍin, I. 85-88. C (107), gives an additional definition of this Guṇa, which in translation is as follows; *When a composition gives delight to the ears as well as to the mind on account of its well-put-together words, it is [an instance of] Loveliness* (kānti).

107 (C.108; B.XVI.113). 108 (C.109; B.XVI.114).

109-110 (C.110-111; B.XVI.115-116).

In the Heroic Sentiment

111-112. In the Heroic Sentiment the poetical composition should have gradation [of sounds] and it should be in metres of the Jagatī, Atijagatī and Śaṃkṛti types. In the description of battles and tumults Utkṛti has been prescribed by the experts.

In the Pathetic Sentiment.

Śakkarī and Atidhṛti would be the proper metres in the Pathetic Sentiment..

In the Heroic and the Furious Sentiments

113. The metres prescribed for the Horoic Sentiment may be applied in the Furious Sentiment as well ; and as for metres in the rest of the cases (*i. e.* those not mentioned) they should be made suitable to the meaning intended.

Vowel-length in different Sentiments and States

114. In connexion with the drama the poets should use[1] short, long and prolated (*pluta*) vowels for representing different Sentiments and States.

115. In the intonation [in Recitation] a vowel consisting of one Mātrā is short, of two Mātrās is long and of three Mātrās is prolated (*pluta*).

Uses of the prolated vowel

116. In remembering anything, in [expressing] indignation[1], in lamenting or in the reading of Brahmins the prolated (*pluta*) vowels occur.

117. [Syllables concerned in these connexions] will be 'ā' for remembering, 'ū' for indignation, 'hā' for lamentation and 'om' for the reading of Brahmins.

111-112 (C.112-113; B.XVI.117-118).

113 (C.114; B.XVI.119).

114 (C.115; B.XVI.122). [1] C. *kāvyaṃ vijñeyam* for *kāryaṃ kavibhir.*

115 (C.116; B.XVI 123).

116 (C.117; B.XVI.124). [1] C. *smṛte cāstrayute* for *smṛte cāsūyite.*

117 (C.118; B.XVI.125).

118. Besides these, other syllables in a play (lit. poetical composition) should also be made short, long or prolated (*pluta*) according to the Sentiments and States [they are to express].

119. The uneven and uneven metres which have been described before should also be used in composition with agreeable and soft sounds according to the meaning [intended][1].

120. The playwright should make efforts to use in his composition sweet and agreeable words which can be recited by women. For, furnished with these (*i.e.* such words) a play will appear very much beautiful just as lotus-lake [will appear] adorned with swans.

121. With harsh words such as *cekrīḍita*[1], delicate dramatic art does not appear beautiful just as a public woman does not appear well by the side of Brahmins who are clad in Ruru-skin, and are annointed with ghee and who carry the skin of black antelopes and have the Akṣa-mālā [in their hands].

122. A play abounding in agreeable sounds and senses, containing no obscure and difficult words, intelligible to country-people[1] having a [good] construction, fit to be interpreted with (lit. fit for) dances, developing Sentiments by many [characters][2] and having suitable Junctures (*sandhi*) and their [proper] unions, becomes fit for presentation to the spectators.

Here ends chapter XVII of Bharata's Nāṭyaśāstra which treats of the Characteristics of a good play in connexion with the Verbal Representation.

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118 (C.119; B.XVI.126).

119 (C.120; B.XVI.120). [1] B. reads 120a as *yac chandaḥ pūrvam evoktaṃ viṣamārdhasame samam.* B. *śabdais tat kāryaṃ tu rasānugam* for *kāryās te'rthavaśānugāḥ.*

120 (C.121; B XVI.121). [1] The word *cekriḍayatāṃ* occurs in the Avi. (III.18) ascribed to Bhāsa. (See A.D. Pusalker, Bhāsa, Lahore, 1940, p.131).

121 (C.122; B.XVI.127).

122 (C.123; B.XVI.128). [1] C. *budhajanaśukhayogyaṃ yuktiman.* [2] B. *bahukṛtarasamārgam* for *bahurasakṛtamārgam*, C.

CHAPTER EIGHTEEN

RULES ON THE USE OF LANGUAGES

The Prakritic Recitation

1. [1]Thus I have spoken in brief[2] of the Sanskritic Recitation. Now I shall speak of the characteristics of the Prakritic Recitation.

2. The former (lit. this) [when] changed and devoid of the quality of polish, is called the Prakritic Recitation, and it has as its chief feature changes due to different conditions.[1]

Three kinds of the Pkt. Recitation

3. In connexion with the dramatic representation, it (the Pkt. Recitation) is of three[1] kinds, viz, that with the same words [as in Sanskrit] (*samāna-śabda*), that with corrupt (*vibhraṣṭa*) words and that with words of indigenous origin (*deśī*).

4. A sentence contaning words like *kamala, amala, reṇu, taraṅga, lola, salila* and the like are used in the Prakrit composition [in the same manner] as in Sanskrit.[1]

5. [1]Sounds which change their combined form or vowels or sustain loss and that often in the middle of a word[2] are corrupt (*vibhraṣṭa*).[3]

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1 (C.1, B.XVI.1). [1] For an English translation (with the text and notes) of XVIII. 1-24, see M. Ghosh, "Date of the Bharata Nāṭyaśāstra", JDL. Vol. XXV. (1933). For a French translation (together with the romanised text) of this chapter see L. Nitti-Dolci, Les Grammairiens Prakrits, 1938, pp. 64-76.

[2] *samasātah* (C. *dvijottamaḥ*).

2 (C.2; B.XVII.2). [1] Cf. Nitti-Dolci, p.70.

3 (C.3; B.XVII.3). [1] Later Prakrit Grammarians called the above three classes of words *tatsama, tadbhava* and *deśi* respectively.

4 (C.4; B.XVII.4b-5a). [1] B. reads one additional hemistich (4a) before this. Cf. Nitti-Dolci, p.20.

5 (C.5; B.XVII.5b-6a). [1] Cf. Nitti-Dolci, p.70.

[2] C; *yānty apadādau prayas*, B. for *gacchanti padanyastā*, C.

[3] B. reads one additional couplet after 5.

Vowels and simple consonants

6. Sounds following *e* and *o* (*i.e. ai* and *au*) and the Anusvāra [in the alphabet] do not occur in Prakrit. And such is the case with sounds between *va* and *sa* (*i.e. śa* and *ṣa*) and the final sounds in the *ka*, *ca* and *ta* groups (*i.e*, *ṅa*, *ña*, *na*).[1]

7. *Ka*, *ga*, *ta*, *da*, *ya*, and *va* are dropped [in Prakrit] and the meaning is carried by the [remaining] vowels, and *kha*, *gha*, *tha*, *dha* and *bha* become *ha* without giving up the meaning of the word.

8. In Prakrit *ra* does neither precede nor follow [a consonantal sound] except in cases of *bhadra*, *vodra*, *hrada*, *candra* and the like.[1]

9. *Kha*, *gha*, *tha*, *dha* and *bha* always become *ha* in words such as *mukha*, *megha*, *kathā* and *vadhu prabhūta*.[1] And as for *ka*, *ga*, *ta*, *da*, *ya*[2] and *va*, the vowel[3] following them always represents them.

10. *Ṣa* it should be known, always become *cha* in words such as *ṣaṭpada*.[1] The final syllable of *kila* should be *ra* and the the word *khalu* should become *khu*.

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6 (C. 6-8; B.XVII.7). [1] This together with three following couplets are written not in Skt. but in Prakrit. Hence they seem very much to be an interpolation. The first of these occurs as a quotation (without the author's name) in a late metrical work edited by M.H.D. Velankar (Annals of the Bhandarkar Inst. XIV. 1932-33, pp. 1-38, citation, Nitti-Dolci, p.71).

7 (C.6-8; BXVII.8).

8 (C.6-8; B.XVII.9). [1] Nitti-Dolci and B. reads *padra* for *draha*. See *chāyā* and Ag. and also PSM. for the Pkt. words. Cf. Nitti-Dolci, p.71.

9 (C.6-8; B.XVII.10). [1] Evidently hard aspirates in case of other words did not change. Ag's. example of such words are *kheṭa*, *parigha*, *atha*. This speaks of the high antiquity of the Pkt. of the NŚ.

[2] The non-aspirate consonants mentioned here are to be understood as devoid of the inherent vowel 'a'.

[3] The word *saro* (=*svaraḥ*) here means "vowel" and not "sound". Cf. Nitti-Dolci p.71.

10 (C.9; B.XVII.11). [1] Ag. is silent about this *ṣaṭpadādi gaṇa*.

11. *Ṭa* becomes *ḍa* in words such as *bhaṭa, kuṭi* and *taṭa,* and *śa* and *ṣa* always become sa, *e.g. viṣa* (*visa*) and *saṃkā* (*śaṅkā*).

12. In words such as *itara* and the like *ta* standing not in the beginning of a word becomes an indistinctly pronounced *da.*[1] *Ḍa* in words such as *vaḍavā* and *taḍāga* becomes *la.*

13. *Ṭha* in words such as *śaṭha, pāṭha, pīṭhi* and the like become *ḍha,* and *na* becomes *ṇa* everywhere in pronunciation.[1]

14. *Pa* [in it] changing into *va, āpana* becomes *āvana.* And except in case of words like *yathā* and *tathā tha* becomes *dha.*

15. One is to know *paruṣa* as *pharuṣa,* for *pa* becomes *pha* [in it], and *mṛga* will be changed to *mao* while *mṛta* will also be *mao.*[1]

16. *Au* employed in words like *auṣadha* etc. will change to *o,* and *ca* in words such as *pracaya, acira* and *acala* etc. will change into *ya.*[1]

17. Thus [change] the sounds in Prakrit when they are not mutually connected (*i.e.* they are simple). Now I shall describe the change of conjunct sounds.

Conjunct consonants

18. *Śca, psa, tsa* and *thya* change into (*c*)*cha, bhya, hya* and *dhya* into (*j*)*jha, ṣṭa* into *ṭṭha, sta* into *ttha, sma* into *mha, kṣṇa* and *ṣṇa* into *ṇha,* and *kṣa* into (*k*)*kha.*

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11 (C.10; B.VII.12).

12 (C.11; B.XVII.13). [1] This indistinctly pronounced *da* is perhaps a spirantised *da.* Ag. thinks that it is somewhat like a *la.* (अस्पष्टो लघुप्रयत्न उच्चार्यः येन क्रमाद्दकारश्च लकारच्छायो भवति यथा उदरं उलरं).

13 (C.12; B.XVII.14 f.n.). [1] B. reads the first hemistich as follows : वर्द्धनगते च भावे धकारवर्णोऽपि ढत्वमुपयाति and C. too differently. *Dha* in *vardhana* (*i.e.* in combination with *ra*) changes into *ḍha.*

14 (C.12b-13a, B.XVII.15).

15 (C.13b 14a B.XVII.16). [1] The word *maa* (*maya*) from *mṛta* as well as *mṛga* had its spirantised *da* reduced to *ya-śruti* which however was not shown in writting during the early days of this phonetic change (See IHQ. VIII. 1933, suppl. p. 14-15).

16 (C.14b-15a; BXVII.17). [1] This *ya-śruti* for *ca* did not probably at once lead to its graphic elimination.

17 (C.15b-16a; B.XVII.18). 18 (C.16b-18a; B.XVII.19.)

19. *Āścarya* will be *acchariya* and *niścaya nicchaya*, *utsāha ucchāha* and *pathya*, *paccha*.[1]

20. *Tubhyam* becomes *tujjhaṃ*, *mahyam majjhaṃ*, *vindhya viṃjha*, *daṣṭa daṭṭha* and *hasta hattha*.

21. *Grīṣma* becomes *gimha*, *ślakṣna saṇha*, *uṣṇa uṇha*[1]; *jakṣa jakkha*, *paryaṅka pallaṃka*.

22. There is metathesis in the group *hma* occurring in words such as *brahman* etc., and in *bṛhaspati* [the group *spa*] becomes *pha*, *yajña* becomes *jaṇṇa*, *bhīṣma bhimha*.

23. *Ka* and similar other letters (sound) while on the top of another letter (sound) will have to be disjointed in their pronunciation[1].

24. Thus are to be learnt the pronunciation of Prakrit and Sanskrit. I shall discuss hereafter the classification of regional languages (*deśa-bhāṣa*).

25. The [languages] to be used in drama are of four types in which Recitation should be either of the refined (*saṃskṛta*) or of the vulgar (*prākṛta*) kind.

Four types of languages

26. The Super-human Language (*atibhāṣā*), the Noble Language (*ārya-bhāṣā*)[1] the Common Language (*jāti-bhāṣā*) and the Language of Other Animals (*yonyantarī bhāṣā*)[2] are the [four] languages occurring in plays.

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19 (C.18b-19a; B.XVII.20a-21a). [1] B. reads one additional hemistich between 19a and 19b.

20 (C.19b-20a; B.XVII.21b-22a).

21 (C.20b-21a; B.XVII.22b-23a). [1] C. reads *kṛṣṇaḥ kaṇhaḥ*.

22 (C.21b-22a; B.XVII.23b-24a).

23 (C.22b-23a; B.XVI.24b-25a). [1] This probably relates to *svarabhakti* (anaptyxis). *Kilesa* (*kleśa*), *radana* (*ratna*) and *duvāra* (*dvāra*) may be examples of this.

24 (C.23b-24a; B.XVII.25b-26a). [1] Cf. Nitti-Dolci. p.73.

25 (C.24b-25a; B.XVII.26b-27a).

26 (C.25b-26a; B.XVII.27b-28a). [1] Some commentators think that *āryabhāṣā* means a language in which Vedic words preponderate (Ag.).

[2] C. reads *jātyantarī* and *yonyantarī*.

The Superhuman and the Noble Languages

27. The Super-human Language is for the gods, and the Noble language for the kings[1]. These have the quality of refinement[2] (*saṃskāra*) and are current over the seven great divisions[3] (*dvīpa*) of the world.

The Common Language

28. The Common Language prescribed for use [on the stage] has various forms[1]. It contains [many] words of Barbarian (*mleccha*) origin and is spoken in Bhārata-varṣa [only][2].

The Animal Language

29. The Language of Other Animals[1] have their origin in animals domestic or wild and in birds of various species, and it follows the Conventional Parctice (*nāṭya-dharmī*).

Two kinds of Recitatien

30. The Recitation in the Common language which relates to the four castes, is of two kinds, viz, vulgar (*prākṛta*) and refined (*saṃskṛta*).

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27 (C.26b-27a; B.XVII.28b-29a). [1] The *atibhāṣā* and *āryabhāṣā* are possibly the dialects of the pure Indo-Aryan speech. It should be noted that "*saṃskṛta*" (Sanskrit) as the name of a language is absent here. Bhoja takes *ati-*, *ārya-* and *jāti- bhāṣas* respectively as *śrauta* (Vedic), *ārṣa* (Puranic) and *laukika* (literary) speeches. See Śr. Pr. pp,191ff.

[2] Read *saṃskāraguṇa* for *saṃskāra-pāṭhya* (the ms. *bha* in B.).

[3] Read *saptadvīpa-pratiṣṭhita* for *samyaṅnyāya pratiṣṭhita* (the ms. *bha* in B).

28 (C.26b-27a; B.XVII.29b-30a). [1] Read *vividha-jātibhāṣā* ; *vividha* (*ca, da* in B.) for *dvividha.*

[2] The common speech or the speech of the commoners is distinguished here from that of the priests and the nobility by describing it as containing words of Barbarian (*mleccha*) origin. These words seem to have been none other than vocables of the Dravidian and Austric languages. They entered Indo-Aryan pretty early in its history. See S. K. Chatterji, Origin and Development of the Bengali Language, Calcutta, 1926 pp. 42,178.

29 (C.27b-29a; B.XVII.30b-31a). [1] Neither the NŚ. nor any extant drama gives us any specimen of the conventional language of lower animals, which is to be used in the stage.

30 (C.28b-29a; B.XVII.31b-32a).

Occasion for Skt. Recitation

31. In case of the self-controlled (*dhīra*) Heroes of the vehement (*uddhata*), the light-hearted (*lalita*), the exalted (*udātta*), and the calm (*praśānta*) types, the Recitation should be in Sanskrit.

Occasion for Pkt. Recitation

32. Heroes of all these classes are to use Prakrit when the occasion demands that.[1]

33. [1]In case of even a superior preson intoxicated with the kingship (or wealth) or overwhelmed with poverty no Sanaskrit should be used.[2]

34. To persons in disguise[1], Jain monks[2], ascetics[3], religious mendicants[4] and jugglars should be assigned the Prakrit Recitation.

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31 (C. 29b-30a; B.XVII.32b-33a).

32 (C.30b-31a; B.XVII.33b-34a). [1] As Arjuna disguised as Bṛhannalā.

33 (C.31b-32a; B.XVII.34b-35a). [1] We follow C. text.

[2] No extant drama seems to furnish any illustration of this rule. B. reads one additional hemistich before this.

34 (C.32b-33a; B.XVII.36). [1] *vyājaliṅgapraviṣṭānām* = persons in disguise of different kinds of professional and religious mendicants etc.. See Kauṭilya's Arthaśāstra. An example of this is Indra in the guise of a Brahmin speaking Pkt. in Karṇa. ascribed to Bhāsa. Nitti-Dolci takes this expression as an adjective of *śramaṇānām* etc.. But it need not be construed like this. This part of the rule seems to relate to Skt. speaking characters assuming disguise. Virādhagupta (Mudrā II.) assuming the guise of a snake-charmer, is an example of such characters. And so are Yaugandharāyaṇa and Rumaṇvān in the Pratijñā, (III) ascribed to Bhāsa.

[2] *Śramaṇa* (Pkt. *samaṇa*). The word is to be taken to mean here a Jain monk. Cf. *Jadi vattham avaṇemi samaṇao homi*, Avi. (V.) ascribed to Bhāsa; *śramana* was sometimes used also in connexion with the Buddhists. See below 36.

[3] *tapasvin.*—It appears that the author of the NŚ. meant by this term ascetics in general. Though we find Brahmin ascetics in ancient literature, the institution of asceticism was most probably of non-Aryan origin. This seems to be justification of assigning Prakritic Recitation to all the ascetics irrespective of their sectarian affiliation.

[4] *bhikṣu.*—religious mendicant in general. It should not be restricted to Buddhists alone. The alternative name of the Brahma-sūtra is the Bhikṣu-sūtra.

35. [1]Similarly Prakrit should be assigned to children, persons possessed of spirits of lower order, women in feminine character[2] persons of low birth, lunatics and phallus-worshippers[3].

Exception to the rule for Pkt. Recitation

36. But to itinerent recluses[1], sages[2], Buddhists[3], pure Śrotriyas[4] and others who have received instruction [in the Vedas] and wear costumes suitable to their position (*liṅgastha*)[5] should be assigned Sanskritic Recitation.

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35 (C.33b-34a; B.XVII.37 f.n. 9). [1] B.'s reading in translation is as follows : *Similarly Pkt. should be assigned to Śaiva teachers, lunatics, children, persons possessed of spirits of lower order, women, persons of low birth and hermaphrodites* (B.XVII.37).

[2] In a queen's role a woman may sometimes speak Skt. See 38-39 below. The *parivrājikā* in the Mālavi. speaks Skt.

[3] *saliṅga.*—This possibly means the member of a sect which like the Liṅgāyets wears a phallus suspended from their neck.

36 (C.34b-35a; B.XVII.38). [1] *parivrāj*—a person of the fourth *āśrama*. A recluse belonging to the Vedic community.

[2] *muni.*—This word, probably of non-Indo-Aryan origin meant in all likelihood "wise man." See NŚ. I. 23 note 1. In the ancient world, wisdom was usually associated with religious and spiritual elevation. This might have been the reason why the word was applied to persons like Vaśiṣṭha and Nārada.

[3] *śākya.*—a follower of the Buddha. There is nothing very astonishing in Skt. being assigned to Buddhist monks. Buddhist teachers like Aśvaghoṣa, Nāgārjuna, Āryadeva, Vasubandhu were almost all great Sanskritists, and the Mahāyāna literature was written in Sanskrit of corrupt as well as of pure variety. This might have been the general linguistic condition before the schism arose among the Buddhists. In Aśvaghoṣa's Śāriputra-parakaraṇa Buddha and his disciples speak Sanskrit (Keith, Skt. Drama p.82). Aśvaghoṣa assigns Skt. to a *śramaṇa*, as well (*loc. cit*). This *śramaṇa* was possibly a Buddhist ; see 34 f.n.

[4] *cokṣeṣu* (*caikṣeṣu*, C.) *śrotriyeṣu*—for the pure *śrotriya* or a learned Brahman. The adjective "pure" (*cokṣa*) used with *śrotriya* is possibly to separate him from an apostate who might have entered Jain or any other heterodox fold and was at liberty to use Pkt.

[5] *śiṣṭāḥ liṅgasthāḥ*—religious mendicants who have received instruction (in Vedas).

37. Sanskrit Recitation is to be assigned to queens, courtezans[1], female artistes to suit special times and situations in which they may speak.

38-39. As matters relating to peace and war, the auspicious and inauspicious movements of planets and stars and cries of birds concern the well-being or distress of the king these are to be known by the queen, and for this reason she is to be assigned Sanskritic Recitation in connexion with these (lit. in that time)[1].

40. For the pleasure of all kinds of people, and in connexion with the practice of arts, the courtezans are to be assigned Sanskritic Recitation which can be easily managed.

41. For learning the practice of arts and for amusing the king the female artiste has been prescribed to use Sanskrit in dramatic works[1].

42. The pure speech of the Apsarasas[1] is that which has been sanctioned by the tradition (*i.e.* Sanskrit), because of their association with the gods ; the popular usage conforms to this [rule].

43. One may however at one's pleasure assign Prakritic Recitation to Apsarasas [while they move] on the earth. [But to the Apsarasas in the role of] wife of a mortal also [the same] should be assigned when an occasion (lit. reasons and need) will occur[1].

44. In the production of a play their [native] language should not be assigned to tribes such as, Barbaras, Kirātas, Andhras and Dramiḍas[1].

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37 (C.35-36a; B.XVII.39). [1] An example of this is Vasantasenā speaking Skt. (Mṛcch. IV.).

38-39 (C.36b-38a; B.XVII.40-41). [1] This rule cannot possibly be illustrated by any extant drama. 40 (C.38b-39a; B.XVII.42).

41 (C.39b-40a; B.XVII.43). [1] There is possibly no example of this in any extant drama.

42 (C.40b-41a; B.XVII.44). [1] No play with an Apsaras speaking Skt. is available. All the Apsarasas in Vikram, speak Pkt.

43 (C.41b-42a; B.XVII.45). [1] Read *mānuṣiṇām* (*ca* in B) for *mānuṣāṇām*. Urvaśī is an example of an Apsaras who became the wife of a mortal. (Vikram).

44 (C.42b-43a; B.XVII.46). [1] See NŚ. XXIII. 99 notes.

45. To pure tribes of these names, should be assigned dialects current in Śaurasena.

46. The producer of plays may however at their option use local dialects ; for plays may be written in different regions [for local production].

Seven major dialects

47. The Seven [major] dialacts (*bhāṣā*) are as follows : Māgadhī, Āvantī [Āvantijā], Prācyā, Śaurasenī (Śūrasenī), Ardhamāgadhī, Bāhlikā, Dākśinātyā[1].

48. In the dramatic composition there are, besides, many less important dialects (*vibhāṣā*)[1] such as the speeches of the Śakāra, Ābhīras, Caṇḍālas, Śabaras, Dramiḍas[2], Oḍras[3] and the lowly speech of the foresters.

Uses of major dialects

49. [Of these] Māgadhī is assigned to guards (lit. inmates) of the royal harem[1], and Ardhamāgadhī to menials, princes and leaders' of merchants' guilds[2].

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45 (C.43b-44a; B.XVII.47). 46 (C.44b-45a; B.XVII.48).

47 (C.45b-46a; B.XVII.49). [1] Māgadhī, Śaurasenī and Ardhamāgādhī are well-known. But any old and authentic description of Āvantī, Prācyā, Bāhlikā and Dākṣinātyā Pkt. seems to be non-existent. According to Pṛthvīdhara a very late authority, Mṛcch. contains the specimens of Āvantī and Prācyā only. It is to be noted that the present list does not include Mahārāṣṭrī.. See M. Ghosh. "Mahārāṣṭrī a late phase of Śaurasenī", JDL.

48 (C.46b-47a; B.XVII.50). [1] By the word *vibhāṣā* Pṛthvīdhara understands *vididhā bhāṣa hinapātra-prayojyatvād hināḥ*. See Pischel, Grammatik, §§ 3-5. No old and authentic specimen of the *vibhāṣās* has reached us. According to Pṛthvīdhara the Mṛcch. contains Śākārī and Cāṇḍālī besides Ḍhakkī which last the NŚ. does not know.

[2] It is curious that after forbidding the use of languages like Dramiḍa (Dramila) in 44 above, the author is including it among the dialects that can be allowed in dramatic works. One possible explanation of this anomaly may be that here we meet with a late interpolation, and passages from 48-61 belong to a later stratum of the text.

[3] Read *draviḍoḍrajāḥ* for *dramilāndhrajāḥ*, B; *draviḍodrajāḥ*, C. See 55 note 1.

49 (C.47b-48a; B.XVII.51). [1] For a list of such persons see DR.II.74.

[2] According to Pischel this passage assigns AMg. to servants,

50. Prācyā is the language of the Jester[1] and the like; *and Āvanti is of the rogues* (*dhūrta*)[2]. The Heroines, and *their female friends are also to speak Śaurasenī when not in* any difficulty.

51. To soldiers, gamesters, police chief of the city and the like should be assigned Dākṣiṇātyā[1], and Bāhlikī is the native speech of the Khasas who belong to the north,

Uses of minor dialects

52. Śākarī should be assigned to the Śakāra and the Śakas and other groups of the same nature[1], and Cāṇḍālī to the Pulkasas and the like.[2]

53. To charcoal-makers, hunters and those who earn their

Rajputs (*rājaputra*) and leaders of merchants' guild (*śresthi*). See Grammatik § 17. But no extant drama seems to illustrate this rule. For Candanadāsa who is a *śresthi*, does not speak AMg. (Mudrā, 1) while Indra in the disguise of a Brahmin speaks this dialect of Pkt. (Karṇa. ascribed to Bhāṣa).

50 (C.48b-49; B.XVII.52). [1] According to Pṛthvīdhara Vidūṣaka in the Mṛcch. speaks Prācyā the sole characteristic of which is abundance of pleonastic *ka*. See Pischel, Grammatik, Grammatik, § 22.

[2] C. *yojyā bhāṣā* for *dhūrtānām apy*. According to Pṛthvīdhara the the two policemen Vīraka and Candanaka in the Mṛcch. (VI.) speak Āvantī. But according to the latter's own admission he was a Southerner and a man of Karṇāta. No old and authentic description of this dialect is available, see Pischel, Grammatik § 26.

51 (C.49b-50a: B.XVII.53). [1] Candanaka's language in Mṛcch. in spite of Pṛthvīdhara's testimony to the contrary may be taken as a specimen of Dākṣiṇātyā. See 50 note 2 above. No old and authentic description of this dialect is available. Cf. Pischel, Grammatik § 24.

52 (C.50b-51a; B.XVII.54). [1] *śakārāṇām śakādīnām* for *śakāraghoṣakādīnām* (B.), and *śabarāṇām śakādīnām* (C). According to Pṛthvīdhara Śakāra in Mṛcch. speaks Śākārī dialect. Cf. Pischel, Grammatik, § 24.

[2] Pṛthvīdhara thinks that Caṇḍālas in Mṛcch (V.) speak the Cāṇḍali dialect. Cf. Pischel, Grammatik, § 25.

53 (C.51b-52a; B.XVII.55). [1] B. *śakāra-bhāṣa* for *śabara-bhāṣā*. This dialect seems to have been the parent of the modern Sora language.

livelihood by [collecting] wood and leaves should be assigned Sābari[1] as well as the speech of forest-dwellers.

54. For those who live in places where elephants, horses, goats, sheep, camels or cows are kept [in large numbers] Ābhīrī[1] or Śābari[2] has been prescribed, and for forest-dwellers and the like, Drāviḍī[3] [is the language].

55. Oḍri is to be assigned to diggers of subterranean passages, prison-warders, grooms for horses[1]; and Heroes and others like them while in difficulty are also to use Māgadhī for self-protection.

Distinguishing features of various local dialects

56. [1]To the regions [of India] that lie between the Ganges and the sea, should be applied a dialect abounding in *e*[2]

57. To the regions that lie between the Vindhyas and the sea should be assigned a language abounding in *na*[1] (or *ta*).

58. Regions like Surāṣṭra and Avanti lying on the north of the Vetravatī one should assign a language abounding *ca*[1].

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[3] See 54 note 3.

54 (C.52b-54a; B.XVII.56). [1] Ābhīrī dialect is not available in any extant drama. [2] See 53 note 1.

[3] Drāviḍī dialect is not available in any extant drama. It is possible that it was not a pure Dravidian speech (See 44 above). Possibly a Middle Indo-Aryan dialect in which Dravidian phonetic and lexical influence predominated was meant by this. Its habitat was in all likelihood some region of North India. Cf. Nitti-Dolici, p. 120-122.

55 (C-54b-55a; B.XVII.57). [1] Emend *oḍhrikārasarakṣasām* (*ḍha* in B) into *oḍri kārāśvarakṣatām* (C. *oṣṭrikānāañ ca rakṣatām* and B. *sandhikārāśvarakṣātām*); for Oḍri Pkt. see 48 note 3. and Nitti-Dolci, pp. 120 f.n. 4 and 122.

56 (C.55b-56a; B.XVII.59). [1] B. again reads 44 after 55.

[2] This "e" is perhaps termination of the nominative singular the *a*-bases in AMg.

57 (C.53; B.XVII-60). [1] This relates to a dialect of Pkt. which changes *na* always into *ṇa*. Though according to some grammarians Pkt. is always to change *na* into *ṇa*, it seems that such was not strictly the case with all its dialects. For example in the so-called Jain Pkt. (AMg. of Hemacandra) has initial *n* and intervocal *nn*.

58 (C.56b-57a; B XVII.61). [1] It seems that at the time of the

59. To people who live in the Himalayas, Sindhu and Sauvīra a language abounding in *u* should be assigned.[1]

60. To those who live on the bank of the Carmaṇvatī river and around the Arvuda mountain a language abounding in *o*[1] (or *ta*) should be assigned.

61. These are the rules regarding the assignment of dialects in plays. Whatever has been omitted [here] should be gathered by the wise from the popular usage.

Here ends Chapter XVIII of Bharata's Nāṭyaśāstra
which treats of the Rules regarding the Use of Languages.

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author of the passage intervocal *ca* in this particular region was yet maintained or dental *t* sounds were mostly changed into *c* sound (as in *ciṭṭha* for *tiṣṭha*).

59 (C.57b-58a; B.XVII.62). [1] This *u* perhaps relates to a close pronounciation of the *o* vowel.

60 (C. omits this ; B.XVII.63). [1] This *o* perhaps relates to a open pronounciation of the *u* vowel.

61 (C.53b-59; B.XVII.64).

CHAPTER NINETEEN

MODES OF ADDRESS AND INTONATION

Different modes of address

1-2. These are, O the best of Brahmins, the rules on the use of languages [in a drama]. Now listen about the rules of popular modes of address[1] or the manner in which persons of equal, superior or inferior status in a play are to be addressed by those of the superior, the medium or the inferior class.[2]

Modes of addressing males : addressing great sages

3. As the great sages are adorable (lit. god) even to the gods they are to be addressed as "holy one" (*bhagavan*)[1] and their wives are also to be similarly addressed.[2]

Addressing gods, sectarian teachers and learned men

4. Gods,[1] persons wearing sectarian teacher's dress[2] and persons observing varied vows[3] are to be addressed as "holy one" (*bhagavan*)[3] by men as well as women.

1-2 (C.1-2, B.XVII.65-66). [1] This manner of addressing different persons includes referring to them before their ownselves or before others e.g.. In Śak. (I), Duṣyanta is referred to by his charioteer as *āyuṣman* and then he is addressed in the same term (*Yathājñāpayati āyuṣman. ayuṣman paśya paśya*).

[2] Rules given hereafter do not cover all the numerous and different cases occurring in the exant dramatic literature in Skt. and Pkt.

3 (C.3; B.XVII.67). [1] Ex. Kāśyapa (Kaṇva) addressed by his disciple (Śak. IV.) Mārīca by Duṣyanta (*ibid.* VII.) and Rāvaṇa in ascetic's disguise by Rāma (Pratimā. V).

[2] No ex. of this seems to be available in any extant drama.

4 (C.4; BXVII.68). [1] Ex.: Agni (Abhi. VI). & Varuṇa (*ibid.* IV).

[2] Ex. (Rāvaṇa disguised as an ascetic addressed by Rāma (Pratimā. V.). The Jester in Prātijñā (III) addressing the Jain monk (*śramaṇaka*) as *bhaavam* (*bhagavan*) to create laughter ; *bhadanta* would have been the proper term in this case. See below 15.

[3] Read here *nānāvratadhara* (*bha* in B) for *nānāśrutadhara* (B) and *nānāśrutidhara* (C). Ascetics belonging to minor heterodox sects

Addressing the Brahmin

5. The Brahmin is to be addressed as "noble one" (*ārya*),[1]

Addressing the king

And the king [is to be addressed as "great king" (*mahārāja*).[2]

Addressing the teacher

The teacher [is to be addressed] as "professor" (*ācārya*).[3]

Addressing an old man

And an old man [is to be addressed] as "father" (*tāta*).[4]

Brahmins addressing the king

6. Brahmins may address the kings at their pleasure, by their names. This should be tolerated, for the Brahmins are to be adored by the kings.

Brahmins addressing ministers

7. A minister is to be addressed by Brahmins as "Councillor" (*amātya*) or "minister" (*saciva*),[1] and by other persons, inferior to them (*i.e.* Brahmins) he [is] always [to be addressed] as "sir" (*ārya*).[2]

Addressing the equals

8. One is to accost one's equals by the name with which they are styled[1].

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seem to have been included in this term. Ag. reads *nānāśrutadharaḥ* and explains this as *bahuśrutaḥ*.

5 (C.5; B.XVII.69). [1] Brahmin (Keśavadāsa) in Madhyama. addressed by Bhīma.

[2] Ex. Sumantra addressing Daśaratha (Pratimā, II), and Vibhīṣaṇa addressing Rāvaṇa (Abhiṣeka II).

[3] Ex. Cāṇakya addressed by his disciple (Mudrā, I).

[4] Ex. Bharata addressing Sumantra the old charioteer (Pratimā, VI.).

6 (C.6; B.XVII.70). [1] Ex. Indra disguised as a Brahmin addressing Karṇa (Karṇa.), Cf. Cāṇakya addressing Candragupta mostly as Vṛṣala (or Śudra) in Mudrā.

7 (C.7; B.XVII.71). [1] No example of this rule seems to be available in any extent drama. See note 2 below.

[2] Ex. The door-keeper (*pratihārī*) addressing Yaugandharāyaṇa (Pratijñā, I.). But curiously enough Rākṣasa has been addressed not as 'Ārya' but as 'Amātya' (counciller) by the door-keeper, and by his friend Virādhagupta too he is addressed likewise (Mudrā, II).

8 (C.8; B.XVII.72). [1] Ex. Cāṇakya addressing Rākṣasa and *vice versa* (Mudrā, VII.).

Privileged inferiors addressing superiors

A superior person may however be addressed (or referred to)[2] by name by inferior persons when the latter are privileged to do so[3].

Addressing employees, artisans and artists

9. Men and women in one's employment[1], and artisans and artists[2] are to be addressed as such (*i. e.* according to their status)[3].

Addressing persons of respect

10. A respected person is to be addressed as 'honoured sir' (*bhāva*), and a person of slightly less so as "comrade (*mārṣaka* or *mārṣa*).[1]

Addressing persons of equal status

A person of equal status should be addressed as 'brother" (*vayasya*)[2] and a low person as 'hey man' (*haṃ-ho*)[3]

The charioteer addressing the chariot-rider

11. The chariot-rider should always be addressed by the charioteer as "long-lived one" (*āyuṣman*)[1].

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[2] B. *saparivāram*, so also Ag.

[3] Ex. Haṃsaka referring to Yaugandharāyaṇa before the latter. (Pratijñā. I. 13.14). See above note 1.

9 (C.9; B.XVII.73). [1] Yaugandharāyaṇa addressing Śālaka by name (Pratijñā. I. 2. 4) and the hero Cārudatta addressing the maid-servant Radanikā (Cāru. I. 21.15).

[2] Ag. explains *kāruka* and *śilpi* as follows: कारुकाः स्तूपकारादयः शिल्पिनश्चित्रकारादयः, artisans are those that build *stūpas* and the like objects, artists are painters and the like.

[3] Ex. The king addressing Haradatta one of the teachers of dramatic art (Mālavi. II. 12.4).

10 (C.10; B.XVII.74). [1] Ex. *pāripārśvika* addressing *sūtradhāra* as *bhāva*, and *sūtra*° addressing *pāripārśvika* as *mārṣa* (Abhi. I. 1.6,8). Śākara once addressing *viṭa* as *bhāva* and next time as *mūliśa* (*māriṣa*) in Cāru. I.17.3; 26.3). The word *mārṣaka* does not seem to occur any extant drama while *māriṣa* occurs very often. See Uttara. (I. 4.7) and Mālavi (I. 1. 3).

[2] Ex. Siddhārthaka and Samiddhārthaka addressing each other (Mudrā. VI. 2. 14, 16).

[3] Ex. Cāṇakya's spy addressing his disciple as *haṃ-ho bamhaṇa*, (Mudrā. I. 18.4).

11 (C.11; B.XVII.75). [1] Ex. Duṣyanta's priest addressing the two

Addressing an ascetic or a person with beatitude

An ascetic or a person who has attained beatitude (*praśānta*) is to be addressed as "blessed one" (*sādho*)[2].

Addressing princes

12. The crown-prince is to be addressed as "sire" (*svāmin*),[1] and othar princes as "young master" (*bhartṛ-dāraka*)[2].

Addressing inferior persons

Inferior persons are to addressed as "pleasing one" (*saumya*)[3], "auspicious-looking one" (*bhadra-mukha*)[4] and such terms should be preceded by 'O' (*he*)[5].

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disciples of Kāśyapa (Kaṇva) and Gautamī *tapasvinaḥ* (Śak.V. 11. 6).

[2] The word *sādhu* as a form of address does not seem to occur in any extant drama.

12 (C.12; B.XVII.76). [1] No example of this rule seems to be available in any extant drama. On the other hand *svāmin* is very often used in addressing a king. Ex. Yaugandharāyaṇa addressing the king Udayana (Svapna. VI. 17.1). Kauñjāyana and Bhūtika addressing the king Kuntibhoja (Avi. I. 5.3; 8.5). On the use of the word *svāmin* in inscriptions see Sylvain Lévi, Journal Asiatique, Ser. 9, XIX.95ff. I. Ant. Vol. XXXIII. p. 163. Sitā's maid addresses Rāma as *bhaṭṭā* (Pratimā. I. 9.2). The door-keeper (*pratihārī*) refers to the crown-prince Rāma as *bhaṭṭidāraassa rāmassa* (Pratimā. I. 2.9). and not as *sāmiassa rāmassa*,

[2] The word has been used with reference to the crown prince in Pratimā. (*loc. cit.* I). In referring to other princes play-wrights use the word *kumāra*. In Pratimā. (III. 14.12) Bharata has been addressed with this term. In Mudrā. (IV. 12.5) Malayaketu has been addressed similarly. Avimāraka, the lover of Kuraṅgī is addressed as *bhaṭṭidāraa* by her maid (Avi. III. 17 2).

[3] This use of the term *saumya* does not seem to occur in extant drama, and *bhadra* appears to have taken its place, e.g. Bharata addressing the messenger (*bhaṭa*) in Pratimā (III.4.2). Duṣyanta addresses his chief of the army (*senāpati*) similarly (Śak. II. 5.4).

[4] Ex. Rākṣasa's spy (*puruṣa*) addressing his door-keeper (Mudrā. IV. 8.2). In Abhi, (VI. 31.1) Agni (god of fire) addresses Rāma as *bhadramukha* though earlier, (VI. 26.7) he says: *na me namaskāraṃ kartum arhati deveśaḥ*. The Jester addresses the *caṇḍālas* as *bho bhaddamuha* (Mṛcch. X. 23.3).

[5] It does not seem to occur before these terms in any extant drama.

Addressing persons by their occupation or birth

13. In a play a person is to be addressed by a term appropriate to his birth or to the vocation, art or learning practised by him.[1]

Addressing a son or a disciple

14. A disciple or a son is to be addressed by the guru or the father as "child" (*vatsa*)[1] "son" (*putraka*)[2], "father" (*tāta*)[3] or by his own name or clan-name (*gotra*)[4].

Addressing Buddhist and Jain Monks

15. Buddhist and Jain (*nirgrantha*) monks are to be addressed as "blessed sir" (*bhadanta*)[1].

Addressing persons of other sects

Persons of other sects[2] are to addressed by terms enjoined by their own rules[3].

People addressing the king

16. The king is to be addressed by his servants as well as

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13 (C.13; B.XVII.77). [1] Not many examples of this rule seem to be available in any extant drama. In Mṛcch. (X. 20.1) Cārudatta's son addressing the Caṇḍālas as *are caṇḍālā* may be an example of this.

14 (C.14; B.XVII.78). [1] Ex. Sauvīra king addressing Avimāraka (Avi. VI. 17.4). Cf. Droṇa addressing Duryodhana (Pañca. I.22.3).

[2] Ex. The form ***putraka*** does not seem to occur in any extant play. The from usually available form is ***putra***. Droṇa addressing Duryodhana as ***putra*** (Pañca I. 23.3). Duryodhana addressing his son similarly (Ūru. I. 42.3).

[3] No example of this seems to be available in any extant drama.

[4] Ex. Vālī addressing Aṅgada by name (Abhi. I. 25.2). Kāśyapa (Kaṇva) addressing Śārṅgarava by name (Śak. IV. 16.1). Instances of a son or a disciple addressed by clan-name (***gotra***) do not seem to occur in any extant drama.

15 (C.15; B.XVII.79). [1] Ex. Kṣapaṇaka addressed by Rākṣasa and Siddhārthaka as ***bhadanta*** (Mudrā IV. 18.2; V. 2.1). A Buddhist monk is very rarely met with in extant dramas. Aśvaghoṣa's drama included such a character, but one cannot say from the fragments how he was addressed. (See Keith, Skt. Dr. p. 82)

[2] According to Ag. one is to understand by 'other sects' Pāśupatas and the like.

[3] An example of such a rule is a term like ***bhāpuṣan*** or ***bhāsarvajña*** used in addressing Pāśupata teachers (Ag.).

16 (C.16; B.XVII.80),

his subjects as "lord" (*deva*),[1], but when he is an overlord [of other kings] he is always [to be addressed] by his servants as "sire" (*bhaṭṭā*)[2].

Sages addressing the king

17-18. The king is to be addressed by sages (*ṛṣi*) as "king" (*rājan*)[1] or by the patronymic term[2].

The Jester addressing the king

And he should be addressed as "friend" (*vayasya*)[3] or "king' (*rājan*)[4] by the Jester (*vidūṣaka*).

Jester addressing the queen and her maids

The queen and her maids are to be addressed by him as "lady" (*bhavati*)[5].

The king addressing the Jester

The Jester is to be addressed by the king by his name or as "friend" (*vayasya*)[6].

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[1] Ex. The Kañcukin addressing the king (Mudrā. III. 10.3). Gaṇadāsa addressing the king (Mālavi. I. 12. 8). Vibhīṣaṇa refers to Rāma as *deva* (Abhi. VI. 20.3) when he is not yet a king; besides this the same Vibhīṣaṇa addresses Rāvaṇa as *mahārāja* (Abhi. III. 15.1). See also 12 note 1.

[2] Ex. *Yavanikā* addressing the king Duṣyanta (Śak. VI. 24.10). But in Bāla. (III. 3.1) the cowherds address Saṅkarasaṇa as *bhaṭṭā*, and Nanda-gopa too addresses Vāsudeva likewise (Bāla. I. 19. 30).

17-18 (C. 17-18; B. XVII. 81-82). [1] Ex. Bhagavān (Yudhiṣṭhira) addressing the king Virāṭa (Pañca. II. 14.2).

[2] No ex. of this seems to occur in extant dramas. Nārada addresses the two kings simply as Kuntibhoja and Sauvīrarāja in Avi (VI. 20. 8, 12).

[3] Ex The Jester in Śak. (II. 2.1) and Mālavi. (V. 3.18).

[4] No example of this seems to occur in any extant drama. In Ratnā. (I. 16.35) the Jester once addresses the king as *bhaṭṭā*.

[5] *Bhavati* in the Jester's speech would be *bhodi*. Ex. The Jester addressing the queen's maid in Svapna. (IV. 0.28) also addressing the queen (Mālavi, IV. 4.23.) and addressing the queen's maid Susaṃgatā (Ratnā. IV. 0.30).

[6] Examples are easily available. See Svapna, Śak. Vikram. etc. The Jester is addressed also as *sakhe*. See Mālavi. (IV. 1.1 and Vikram II. 18.11. etc.) and as *bhadra* (Vikram. II. 18.15).

Women addressing their husband

19. By all women in their youth the husband should be addressed as a "noble one's son" (*ārya-putra*)[1], but in other cases, the husband is to be addressed simply as "noble one" (*ārya*)[2], and in case of his being a king he may be addressed as "great king" (*mahārāja*)[3] also.

Addressing the elder and the younger brothers

20. The elder brother should be addressed as "noble one" (*ārya*)[1] and the younger brother like one's son[2].

These are the modes of address to be used to male characters in a play.

Modes of addressing women

21. I shall now speak of the modes of address to be used to female characters in a play.

Addressing female ascetics and goddesses

Female ascetics and goddesses are to be addressed as "holy lady" (*bhagavati*)[1].

Addresiing wives of senior persons, and elderly ladies

22. Wives of respectable seniors, and other elderly ladies (*sthānīyā*) are to be addressed as "lady" (*bhavati*)[1].

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19 (C.19; B.XVII.83). [1] Examples are easily procurable; see Śak, Mālavi, Svapna etc.

[2] Ex. *Naṭī* in the prologue (*prastāvanā*) addressing the *sūtradhāra* her husband (Cāru. and Mudrā).

[3] Ex. Gāndhārī addressing Dhṛtarāṣṭra (Ūru. I. 38.2). Urvaśī refers to the king likewise (Vikram. IV. 39.2).

20 (C.20; B.XVII. 84a 85a). [1] Ex. Lakṣmaṇa addressing Rāma (Pratimā. I. 21.2). Sahadeva addressing Bhīma (Veṇī. I.19.12).

[2] Usual from in such a case is *vatsa*; but the younger brother is also sometimes differently addressed, e.g. by name of the mother as Saumitre, (Pratimā. I. 21.1), Kaikeyīmātaḥ, (*ibid.* IV. 2.21). See above 14 and 4.

21 (C.21; B.XVII.85a-86a). [1] The king addressing the *privrājikā* (Mālavi. I. 14.2) ; the Kañcukin addressing the female ascetic (*tāpasī*) in Vikram. (V. 9.2).

22. (C. 22; B. XVII 86b-87a). [1] Ex. Sumantra addressing the widowed wives of Daśaratha as *bhavatyaḥ* (Pratimā. III. 12.2). The Kañcukin addressing the Pratihārī in Svapna. (VI. 0.6).

Addressing an accessible women and an old lady

An accessible woman (*gamyā*)[2] is to be addressed as "gentlewoman" (*bhadre*)[3] and an old lady as "mother" (*amba*)[4].

Addressing king's wives

23. In a play king's wives are to be addressed by their servants and attendants as "mistress" (*bhaṭṭin*)*i*, "madam" (*svāmini*)[1] and "lady" (*devi*)[2].

24. [Of these], the term "lady" (*devī*)[1] should be applied to the chief queen (*mahiṣī*) by her servants as well as by the king. The remaining [wives of the king] are to be addressed [simply] as "mistress" (*bhaṭṭini*) and "madam" (*svāmini*)[3].

Addressing unmarried princesses

25. Unmarried princesses are to be addressed by their handmaids as "young mistress" (*bhartṛ-dārikā*)[1].

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[2] *gamyā*— not within the prohibited degree of sexual relationship.

[3] Ex. Avimaraka addressing Kuraṅgikā (Avi. III. 19.0). Duṣyanta addressing Priyamvadā (Śak. I. 22.6). But the king addresses Citralekhā as *bhadramuhki* (Vikram. II. 15.9) as well as *bhadre* (*ibid.* III. 15.0).

[4] Ex. The king, Urvaśī and their son addressing the female ascetic. (Vikram. V. 12.3,5,18).

23 (C. 23; B. XVII. 87b-88a). [1] Ex. (i) *bhaṭṭini*. Nipuṇikā addressing the queen (Vikram II. 19.19); Kāñcanamālā addressing the queen (Ratnā I. 18.11). But in Pratimā (I. 5.4) the maid (*ceṭi*) addresses Sītā who is not yet a queen, as *bhaṭṭini*. (ii) *Svāmini* as a term of address to the queen does not seem to occur in any extant drama.

[2] Ex. The maid (*ceṭi*) addressing the queen Bhānumatī (Veṇī. II. 2.14).

24 (C.24; B. XVII. 88b-89a). [1] See above 23 note 2. For an example of king addressing the queen as *devi* see Pratijñā. II. 10.12.

[2] The term *bhogini* meant those who were merely an object of enjoyment *i.e.* those who were not *dharma-patnis* (wives elligible to take part in religeous rites .

[3] No. example of *svāmini* being used in addressing such a wife seems to occur in any extant drama. In Mālavi. IV. 17.8 Nipuṇikā addressing Irāvatī the second wife of Agnimitra uses the term *bhaṭṭini* the very term to be used rightly for the chief queen Dhāriṇī.

25 (C.25; B. XVII. 89b-90a). [1] Ex. The maid (*ceṭi*) addressing Padmāvatī (Svapna. I. 15.11) and Kuraṅgī (Avi. III. 0.45).

Addressing a sister

An elder sister is to be addressed as "sister" (*bhagini*)[2] and an younger sister as 'child" (*vatse*)[3].

Addressing a Brahmin lady, a nun or a female ascetic

26. A Brahmin lady, a nun (*liṅgasthā*) or a female ascetic (*vratinī*) is to be addressed as "noble lady" (*ārye*)[1].

Addressing one's wife

A wife is to be addressed as "noble lady" (*ārye*)[2] or by referring to her father's[3] or son's[4] name.

Women addressing their equals

27. Women friends among their equals are to be accosted by one another with the word "hallo" (*halā*)[1].

Addressing a handmaid

By a superior woman a handmaid (*preṣyā*) is to be accosted with the word "hey child" (*haṃ-je*)[2].

Addressing a courtezan

28. [1]A courtezan is to be addressed by her attendents as Ajjukā[2], and when she is an old woman she is to be addressed by other charactors in a play as Attā[3].

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[2] This mode of address does not seem to occur in any extant drama. cf. Karp. I. p. 18.

[3] Ex. Yaugandharāyaṇa in the role of an elder brother addresses the queen who is playing the role of his younger sister as *vatse* (Pratijñā. I. 9.11). C. *om.* 25a.

26 (C. 25b-26a; B. XVII. 90b-91a). [1] No ex. of this rule seems to be available in any extant drama. Parivrājikā in Mālavi (I) and the female ascetic in Vikram. (V) could have been addresses as *ārye* instead of as *bhagavati*. In Madhyama. Ghaṭokaca addresses the wife of the Brahmin as *bhavati*.

[2] Ex. *Sūtradhāra* addressing his wife (Mṛcch. I Malati. I)

[3] *e.g.* Māṭharaputri (Māṭhara's daughter). No example seems to occur in any extant drama.

[4] *e.g.* Somaśarma-janani (Somaśarman's mother). No example seems to occur in any extant drama.

27 (C. 26b-27a; B. XVII. 91b-92a). [1] For ex. see Śak. Vikram. etc.

[2] Ex. Sītā addressing her maid (Pratimā. I. 4.21), Irāvatī addressing Nipuṇikā (Mālavi. III. 14.1).

28 (C. 27b-28a; B. XVII. 92b-93a). [1] Read the hemistich 28a as या त्वत्र वृद्धा सा त्वत्ताभाष्या परिजनेन च.

Addressing wife in love-making

29. In love-making the wife may be accosted as "my dear" (*priye*)[1] by all except the king. But priests' and merchants' wives are always to be addressed as "noble lady" (*ārye*)[2].

Giving names to different characters in a play

30. The playwrights should always assign significant names [to characters] which are not well-known and which have been created [by them][1].

Name of Brahmins and Kṣatriyas

31. Of these, Brahmins and Kṣatriyas in a play should, be given, according to their clan or profession, names ending in *śarman* or *varman*[1].

Naming marchants

32. The names of merchants[1] should and in *datta*[2].

Naming warriors

To warriors should be given names indicating much valour.[3]

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[2] Ex. the heterae (*gaṇikā*) addressed by her maid (Caru. II. 0.6). The word *ajjukā* (**āryakā*, OIA) "madam" afterwards came to mean 'heterae' as in the title of the Prahasana Bhagavadajjukīyam by Baudhāyana Kavi

[3] No example of this seems to be available in any extant drama. But the word occurs in the form of *attiā* in Mṛcch. (IV.30).

29 (C.28b-59a, B. XVII. 93b 94a). [1] Śakuntalā is addressed as *priye* by Duṣyanta (Śak. VII. 20.6), but the occasion is strictly not one of love-making (*śṛṅgāra*); Udayana while lamenting for Vāsavadattā says *Hā priye, hā priya-śiṣye* etc. (Svapna. I. 12.53).

[2] No example seems to be available in any extant drama.

30. (C.29b-30a: B.XVII. 94b-95a). [1] No example of such names seems to occur in any extant drama.

31 (C.30b-31a; B.XVII. 25b-96a). [1] No example of such names seems to occur in any extant drama.

32 (C.31b-32a; B.XVII. 96b, 97b). [1] Ex. Cārudatta the hero of Bhāsa's play of the same name.

[2] B. reads after this one additional hemistich which in translation is as follows: The name of Kāpālikas should end in *ghaṇṭa*. The interpolator had evidently Bhavabhūti's Aghoraghaṇta (Malati) in mind.

[3] Ex. Vīrasena in Mālavi. (I.8.1).

Naming king's wives

33. The king's wives should be given names [which are connected] with the idea of victory (*vijaya*)[1].

Naming courtezans

Names of courtezans should end in *dattā*[2], *mitrā*[3] and *senā*[4].

Naming hand-maids

34. In a play hand-maids should be given the names of various flowers[1].

Naming menials

Names of menials should bear the meaning of auspiciousness[2].

Naming superior persons

35. To superior persons should be given names of deep significance so that their deeds may be in harmony with such names[1].

Naming other persons

36. The rest of persons[1] should be given names suitable to to their birth and profession.

Names [that are to be given] to men and women [in a play] have been properly described [by me].

37a. Names in a play should always be made in this manner by the playwright.

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33 (C. 32b-33; B.XVII. 98). [1] No example of this seems to occur in any extant drama.

[2] No example seems to occur in any old drama. And the name Vāsavadattā for the queen in several dramas seems to be a clear violation of the rule (See Svapna. Ratnā. etc.).

[3] No example seems to occur in any old drama.

[4] Ex. Vasantasenā in Bhāsa's Cāru. and Śudraka's Mṛcch.

34 (C.33b-34a; B.XVII. 99). [1] Nalinikā in Avi. (II) and Padminikā in Svapna (V) seems to be rare examples of this.

[2] Ex. Jayasenā the servant (*bhaṭa*) of the king (Avi. I).

35 (C.34b-35a; B.XVII 100). [1] No example seems to occur in any extant play.

36 (C.35b-36a; B.XVII. 101). [1] E.g. *Brahmacārī* (Svapna, I), *Viṭa* (Cāru.) *Devakulika*, and *Sudhākāra* (Pratimā. IV.) etc.

37a (C. 36b; B. XVII 102a).

37-38. After knowing exhaustively everything about the rules of language[1] in a drama, one shonld practise Recitation which is to have six Alaṃkāras.

Qualities of Recitation

[2]I shall now describe the qualities of Recitation. In it there are seven notes (*svara*), three voice registers (*sthāna*), four Varṇas (lit. manner of uttering notes), two ways of intonation (*kāku*), six Alaṃkāras and six limbs (*aṅga*). I shall now explain their characteristics.

The seven notes (*svara*) are: Ṣaḍja, Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata and Niṣāda. These are to be made suitable to different Sentiments.

Seven notes to suit differment Sentiments

38-40. In the Comic and the Erotic Sentiments the notes should be made Madhyama and Pañcama. Similarly in the Heroic, the Furious and the Marvellous Sentiments they should be made Ṣaḍja, and Ṛṣabha. In the Pathetic Sentiment the notes should be Gāndhāra and Niṣāda, and in the Odious and the Terrible Sentiments they should be Dhaivata.

Uses of the three voice registers

There are three voice registers (*sthāna*): the breast (*uras*) the throat (*kaṇṭha*) and the head (*śiras*).

40-41. In the human body as well as in the Vīṇā notes and their pitches proceed from the three registers: the breast, the throat and the head.

41-42. In calling one who is at a distance, notes proceeding from the head register should be used, but for calling one who is not at a great distance, notes from the throat register is to be used, while for a person who is by one's side, notes from the breast [will be proper].

37-38 (C. and prose 37a ; B.XVII. 102b, 103a). [1] It will be apparent from the notes given above that the rules regarding forms of address have very often been overlooked in extant dramas.

[2] The text from here till the beginning of 38-40 is in prose.

38-40 (C.38-39; B.XVII. 103b, 104-105a).

40-41 (C.40. 41a; B.XVII. 105b-106).

41-42 (C.41b-42a; B.XVII.107).

42-43. At the time of Recitation, a sentence begun with notes from the breast should be raised to notes of the head register and at its close it should be brought down to notes of the throat.

Uses of the four accents

43. In Recitation the four accents will be : acute (*udātta*) grave (*anudātta*), circumflex (*svarita*) and quivering (*kampita*).

[1]Recitation in circumflex and acute accents is suitable to the Comic and the Erotic Sentiments, acute and quivering accent is suitable to the Heroic, the Furious and the Marvellous Sentiments, while grave, circumflex and quivering accents are appropriate to the Pathetic, the Odious and the Terrible Sentiments.

Two ways of intonation

There are two ways of intonation, *e.g.* one entailing expactation (*sākāṅkṣa*) and another entailing no expectation (*nirākāṅkṣa*). These relate to the sentence uttered.

44. A sentence which has not completely expressed its [intended] meaning, is said to be entailing an expectation (*sakāṅkṣa*) and a sentence which has completely expressed such a sense, is said to be entailing no expectation (*nirākāṅkṣa*).

[1]Now, entailing an expectation relates to [the utterance of a sentence] of which the meaning has not been completely expressed and which has notes from the throat and the breast, and begins with a high pitch (*tāra*) and ends in a low pitch (*mandra*) and has not completed its Varṇa or Alaṃkāra.

And, entailing no expectation relates to [the utterance of a sentence] the meaning of which has not been completely expressed and which has notes from the head and begins with a low pitch (*mandra*) and ends with a high pitch (*tāra*) and has completed its Varṇa and Alaṃkāra.

42-43 (C.42b-43a; B.XVII.408).

43 (C. 43b, 43c; B. XVII. 109-110). [1] The text from here till the beginning of 44 is in prose.

44 (C. 44; B. XVII. III). [1] The text from here till the beginning of 45 is in prose.

The six Alaṃkāras

45. The six Alaṃkāras of the [note in] Recitation are that it may be high (*ucca*), excited (*dīpta*), grave (*mandra*), low (*nīca*), fast (*druta*), and slow (*vilambita*). Now listen about their characteristics.

Uses of the six Alaṃkāras

[1]The high (*ucca*) note proceeds from the head register and is of high pitch (*tāra*) ; it is to be used in speaking to anyone at a distance, in rejoinder, confusion, in calling anyone from a distance, in terrifying anyone, in affliction and the like.

The excited (*dīpta*) note proceeds from the head register and is of extra high pitch (*tāratara*) ; it is to be used in reproach, quarrel, discussion, indignation, abusive speech, defiance, anger, valour, pride, sharp and harsh words, rebuke, lamentation[2] and the like.

The grave (*mandra*) note proceed from the breast register and is to be used in despondency, weekness, anxiety, impatience, low-spiritedness, sickness. deep wound from weapons, fainting, intoxication, communicating secret words[4] and the like.

The low (*nīca*) note proceeds from the breast register but has a very low pitch (*mandra-tara*) sound ; it is to be used in natural speaking. sickness[5], weariness due to austerities and walking a distance, panic, falling down, fainting and the like.

The fast (*druta*) note proceeds from the throat register and is swift ; it is to be used in women's soothing children (*lallana*) refusal of lover's overture (*manmana*)[6], fear, cold, fever, panic[7], agitation, secret emergent (*ātyayika*), act. pain and the like.

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45 (C.45; B.XVII. 112-114). [1] the text from here till the beginnig of 46 is in prose.

[2] C. om. °*krandita*°, °*nirbhartsana.*°

[3] B. inserts *krīḍā* after *vyūdhi.*

[4] C. om. *guhyārantharacana.*

[5] After *vyadhi* read *tapa-pathesranta-trasta.*

[6] C. *skhalita-vellana-madana* for *lallana-manmana*. On the meaning of *lalla* (*lallana*) and *manmana* there is no unanimity. We follow Ag's *upādhyāya,* who says लल्लमन्मनौ नायिकागतौ बालविनोदन-सान्त्वनादौ, मुग्धत्येव प्रायपराभियोगानङ्गीकरणादौ च (Ag)

[7] After *trās* (*trastā,* C.) read *yastvātyayika* (*gūḍha*) *kāryavedanādiṣu.*

The slow (*vilambita*) note preceeds from the throat register and is of slightly low pitch (*mandra*)[8] ; it is to be used in love[9], deliberation, discrimination, jealous anger, envy, saying something which cannot be expressed adequately, bashfulness, anxiety, threatening, surprise, censuring, prolonged sickness[10], squeezing and the like. [On this subject] there are the following traditional couplets :

46-48. To suit various Sentiments the intonation (*kāku*) should always be made high (*ucca*), excited (*dīptā*), and fast (*druta*) in a rejoinder, confusion, harsh reproach, representing sharpness and roughness, agitation, weeping, challenging one who is not present (lit. away from the view) threatening and terrifying [anyone], calling one who is at a distance, and rebuking [anyone].

49-50. Intonation should be made grave (*mandra*) and low (*nīca*) in sickness, fever, grief, hunger, thirst, observation of a lesser vow (*niyama*), deliberation, deep wound from a weapon, communicating confidential words, anxiety and state of austerities.

51. Intonation should be made grave (*mandra*) and fast (*druta*) in women's soothing children (*lalla*)[1], refusal to love's overture (*manmana*)[2], panic and attack of cold.

52-55. The intonation should be made slow (*vilambita*), excited (*dīpta*) and of low pitch (*mandra*) in following an object lost after being seen, hearing anything untoward about a desired object or person, communicating something desired, mental deliberation, lunacy, envy, censure, saying something which cannot be adequately expressed [by words], telling stories, rejoinder, confusion, an action involving excess, wounded[1] and diseased limb, misery, grief, surprise jealous anger, joy and lamentation.

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[8] C. *mandra* for *tanumandra*. [9] B. reads *karuṇa* after *śṛṅgāra*.
[10] C. reads *roṣa* for *roga*.

46-48 (C.46-48; B.XVII. 115-117).

49-50 (C om. B.XVII. 118-119).

51 (C.49; B. XVII. 120). [1] C. *malle ca mardane* for *lalle ca manmane*. [2] See note 1.

51-55 (C. 50; 51a-53a, 51b, 53b, B.XVII.121-124). [1] Read *vikṣate vyādhite tvaṅge.*

56. Grave (*mandra*) and slow (*vilambita*) intonations have been prescribed for words containing pleasant sense and bringing in happiness[1].

57. Exited (*dīpta*) and high (*ucca*) intonations have been prescribed for words which express sharpness and roughness. Thus the Recitation should be made to have to different intonations (lit. shelter) by the producers[1].

Intonation in different Sentiments

58-59. Slow intonation is desired in the Comic, the Erotic, and the Pathetic Sentiments. In the Heroic, the Furious and the Marvellous Sentiments the excited intonation is praised. Fast and low intonations have been prescribed in the Terrible and the Odious Sentiments. Thus the intonation should be made to follow the States (*bhāva*) and the Sentiments.

Six limbs of enunciation

[1]Now there are six limbs [of enunciation] such as Separation (*viccheda*), Presentation (*arpaṇa*), Closure (*visarga*), Continuity (*anubandha*), Brilliance (*dīpana*) and Calming (*praśamana*).

Of these, Separation (*viccheda*) is due to pause (*virāma*). Presentation (*arpaṇa*) means reciting something by filling up the auditorium with graceful modulation of voice[2]. Closure (*visarga*) means the finishing of a sentence. Continuity (*anubandha*) means the absence of separation between words[3] [in a sense group] or not taking breath while uttering them. Brilliance (*dīpana*) means the gradually augmented notes which proceed from the three voice registers (*sthāna*), and Calming (*praśamana*) means lowering the notes of high pitch (*tāra*) without making them discordant.

Now about their uses in connexion with different Sentiments.

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56 (C.54; B.XVII.126). [1] B. reads one additional couplet before this.

57 (C.55; B.XVII.127). [1] C. reads three additional hemistiches after this.

58-59. (C.57b, 58; B.XVII. 128-131). [1] The text from here till the beginning of 60 is in prose.

[2] B. *līlāyamānamadhuravalgunā* for *līlāvarṇa*.

[3] B. *padāntareṣu vicchedaḥ* for °*ateṣvavicchedaḥ*.

In the Comic and the Erotic Sentiments[4] the enunciation[5] should include Presentation, Separation Brilliancce and Calming.

In the Pathetic Sentiment it should include Brilliance and Calming.

In the Heroic the Furious and the Marvellous Sentiments it should abound in Separation, Calming, Brilliance and Continuity.

In the Odious and the Terrible Sentiments it should include Closure and Seperation.

All these are to be applied through notes of high (*tāra*), low (*mandra*) and medium (*madhya*) pitch proceeding [from the three voice registers]. In addressing one at distance the notes should be made of high pitch (*tāra*) from the head ; the person addressed being not at a great distance the notes should be made of medium pitch (*madhya*) from the throat, and to speak to one at one's side notes should be made of low pitch (*mandra*) from the breast. But one should not proceed to the high pitch (*tāra*) from the low (*mandra*) one, and from the low pitch to the high one. The three kinds of tempo (*laya*) of these notes are to be utilised in different Sentiments. In the Comic and Erotic Sentiments the tempo should be medium, in the Pathetic it should be slow and in the Heroic, the Furious, the Marvellous, the Odious and Terrible Sentiments quick.

Pause defined

[6]Now, Pause (*virāma*) in connexion with enunciation is due to the completion of sense and is to depend on the situation (lit. practical), and not on metre. Why ? Because it is found in practice that there occurs pause even after one, two three or four syllables, *e.g.*

60. kiṃ gaccha mā viśa sudurjana vāritô'si ।
kāryaṃ tvayā nama ma sarva-janôpabhukta[1] ॥

What [is the matter] ? Be off. Don't enter. You are prohibited

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[4] B. adds *ākāṅkṣāyām* after *hāsya-śṛṅgārayor.*

[5] C. *vākyam* for *pāṭhyam.*

[6] The text here is in prose.

60 (C. 59; B.XVII. 132). [1] B. *bhuktam* C. *bhuktaḥ.*

[to enter], O very wicked man, the enjoyed-by-all, I have nothing to do with you[2].

Use of Pause

Thus in a play (lit. poetical composition) occur words containing small number of syllables in cases of Sūcā[3] and Aṅkura[4] [which are connected with Pause].

Hence, care should be taken about Pause. Why ? Because [an observation of] Pause clears the meaning. There is a couplet [on this subject] :

61. In the [Verbal] Representation (*abhinaya*) the producers should always take care about Pause ; for, on it depends the meaning [of words uttered].

Hands in connexion with Alaṃkāras and Pause

62. Keeping the eyes fixed in the direction in which the two hands move one should make the Verbal Representation by observing proper Pauses for indicating the [intended] meaning.

63-64. In the Heroic and the Furious [Sentiments] the hands are mostly occupied with the weapons, in the Odious they are bent due to contempt, in the Comic they are to point to [something], in the Pathetic they are to hang down and in the Marvellous they are to remain motionless due to surprise.

65. On similar other occasions too, the meaning should be made clear by means of Alaṃkāras and Pauses.

66-67. Pauses which are prescribed in a verse require Alaṃkāras. Pause should be observed after a word, when the meaning or the breath (*prāṇa*) requires it. And when words and syllables are combined into a [big] compound or [the utterance is] quick, or confusion about different meanings is liable to arise, Pause should be observed at the end of a foot or as required by the breath. In the remaining cases Pause should depend on the meaning.

[2] These are the words of a *vipralabdhā* Heroine..
[3] See NŚ. XXIV. 43. [4] See NŚ. XXIV. 44.
61 (C.60; B.XVII. 133). 62 (C 61; B.XVII. 134).
63-64 (C.62-63; B.XVII. 135-136). 65 (C.64; B.XVII.137)
66-67 (C.65-67; B.XVII. 138-140a).

[1]Here one should know about Drawn-out Syllables (*kṛṣyākṣara*)[2] in connexion with the States and the Sentiments. e.g.

The Drawn-out Syllables and their use

68-69. The consonant ending in a long vowel like *ā*, *e*, *ai*, or *au* is known as a Drawn-out Syllable. In sadness, argumentation, questioning or indignation such a syllable should take (lit. be pronounced in) one Kalā time.

70. As for the rest of the syllables they may be pronounced with Pause required by their meaning, and such a Pause may be one, two, three, four, five or six Kalās' duration.

71. The Pause being of great duration (*vilambita*) the syllable pronounced will always[1] be [rendered] long. But its duration should not be more than six Kalās[2].

72. Or, taking account of the practice as required by some cause, or of the act on one should observe Pause in a verse to suit the State or the Sentiment [involved].

73 In verse, Pauses arising from the foot-division [only] are recognized ; but the position of these may be varied [on the stage] by the experts to suit the meaning [of a passage].

74. But [while observing Pause as directed above] one should not creat (lit. pronounce) ungrammatical words (*apaśabda*) or spoil the metre, and one should not pause too long except in places of caesura, and in [uttering words expressing] sorrow one should not make the intonation excited (*dīpta*)[1].

75. One should recite a dramatic composition (*kāvya*) which is free from literary defects (*kāvya-doṣa*), possesses best characteristics and has [literary] qualities, and in such a Recitation

[1] The text here is in prose. We follow B.'s text.
[2] C. *nikṛṣṭākṣara* for *kṛṣyākṣara*.
68-69 (C. 68-69; B.XVII. 140-141). 70 (C.70; B.XVIII. 142).
71 (C.71; B.XVII. 143). [1] C. *yadā* for *sadā*.
[2] C. *padānām* for *kalānām*.
72 (C. 71c-72a; B.XVII. 144) . 73 (72b-73a; B.XVII. 145).
74 (C.73b, 74a; B.XVII. 146). [1] C. repeats 77a before this.
75 (C. 75; B.XVII. 147).

one should observe proper rules relating to the utterance of notes and their Alaṃkāras.

76. Alaṃkāras and Pauses that have been prescribed in case of Sanskritic Recitation should all be observed in un-Sanskritic (Prakritic) Recitation of women as well.

77. Thus in the representation of the ten kinds of dramatic works (*rūpa*) producers should prepare Recitation subject to an observance of proper notes, Kalā, time (*tāla*) and tempo (*laya*).

78. Rules of intonation have been described [by me] in proper sequence. I shall describe hereafter the ten kinds of dramatic work.

Here ends Chapter XIX of Bharata's Nāṭyaśāstra
which treats of the Display of Intonation in Connexion
with the Verbal Representation.

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76 (C. 76; B.XVII. 148).
77 (C. 77; B.XVII.149).
78 (C. 78; B. XVII. 150)

CHAPTER TWENTY

TEN KINDS OF PLAY

1. I shall now describe the tenfold[1] division of plays together with their names, functions and modes of production.

2-3. For their definition (*lakṣaṇa*) plays are known to be of ten kinds such as Nāṭaka,[1] Prakaraṇa, Aṅka (Utsṛṣṭikâṅka)[2], Vyāyoga, Bhāṇa, Samavakāra, Vīthi, Prahasana, Ḍima[3], and Īhāmṛga. I shall describe their characteristics in detail (lit. from the beginning).

4. Styles (*vṛtti*)[1] are known as the constituent elements of all dramatic works (lit. poems). Considering their production the ten kinds of play are considered to have proceeded from these.

5. Just as the Jātis[1] and the Śrutis[2] of notes constitute a scale (*grāma*)[3], so varieties of Styles make up the dramatic composition (*kāvya-bandha*).

6. Just as the Ṣaḍja[1] and the Madhyama[2] scales include all the notes, so these two [kinds of] dramatic compositions (Nāṭaka and Prakaraṇa) are made up of all the Styles.

7. The Nāṭaka and the Prakaraṇa are to be known as made up of all the Styles and they utilise all the different methods of constructions[1].

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1 (C.1; B.XVIII. 1). [1] Old writers on the subject like Kohala mention additional types of play such as Saṭṭaka, Toṭaka and Rāsaka (Ag.). Bhoja ignores the Toṭaka and recognises only twelve kinds of play including the Nāṭikā mentioned in the NŚ. (See, V. Raghavan, Śr. Pr. p. 27).

2-3 (C. 2-3; B.XVIII. 2-3). [1] This word is sometimes loosely used as a synonym of *rūpa* or *rūpaka*.

[2] To distinguish it from *aṅka* meaning "an Act", it it also called Utsṛṣṭikāṅka.

[3] It is evidently a non-Aryan word.

4 (C.4; B.XVIII. 4). [1] See NŚ. XXII.

5 (C. 5; B.XVIII. 5). [1] See NŚ. (C.) XXVIII. 36ff. [2] *ibid.* [3] *ibid.*

6 (C. 6; B.XVIII. 6) [1] See NŚ. XXVIII. 22ff. [2] *ibid.*

7 (C. 7; B.XVIII.7). [1] It seems that 6 and 7 have taken each other's place.

8-9. Plays of the Vithi, the Samavakāra, the Ihāmṛga, the Utsṛṣṭikāṅka (Aṅka), the Vyāyoga, the Bhāṇa, the Prahasana and the Ḍima classes should be made devoid of the Graceful Style. I shall hereafter describe the different methods of constructing plays.

The Nāṭaka

10-11. [A play] which has for its subject-matter a well-known story[1], for its Hero a celebrated person of exalted nature (*udātta*)[2] or which describes the character of a person descending from a royal seer[3], divine protection [for him], his many superhuman powers[4] and exploits such as, success [in different undertakings] and amorous pastimes, and which has appropriate number of (lit. richly furnished which) Acts (*aṅka*)[5] and Introductary Scenes (*praveśaka*), is called a Nāṭaka.[6]

12. Character of kings, their acts and movements representing many States and Sentiments and arising from (lit. made by) their joys and sorrows [when described in a play] is styled a Nāṭaka.

The Act

13. After considering the denounment (*kārya*) suitable to the particular stage [of the plot] an Act should be constructed by expanding the Turning point (*bindu*) [of the play]. It should be furnished with a group (*gaṇa*) [of characters]. [1]

8-9 (C. 8-9; B.XVIII. 8-9).

10-11 (C. 10-11; B.XVIII. 10-11). [1] It must occur in some form in a Purāṇa, Itihāsa (Rām. and Mbh.) or any other celebrated work (e.g. Bṛhatkathā).

[2] Rāma, Kṛṣṇa and Udayana are examples of such persons. This and the other conditions mentioned in the note above exclude living persons as Heroes of the Nāṭakas. Cf. ND, p. 27.

[3] Janaka and Viśvāmitra are examples of such persons.

[4] Divine personages may be introduced in a Nāṭaka only as Heroes of an Episode (*patākā*) or Episodical Incident (*prakari*). See Ag. and ND. (*loc cit*).

[5] For the description of Act (*aṅka*) see below 13-15,23.

[6] For a description of the Introductory Scene (*praveśaka*) see below 19-21; 27-35.

12 (C.12; B.XVIII. 12).

13 (C.13, B.XVIII. 13). [1] C. reads this couplet differently.

14. The Aṅka (Act) is a *ruḍhi*[1] (traditional) word. As, by means of the States and the Sentiments it causes the meanings [of plays] to *ruha* (to grow) through [an adherence to] some [technical] rules, it is called an Aṅka (Act)[2].

15. An Act should be brought to a close by (lit. in) a division of the play, and no final disposal of the Germ (*bīja*) should be made in it.[1] And the Turning Point (*bindu*)[2] of (lit. arising from) a play should again and again (lit. always) be made to occur (lit. pervade) in the plot (*vastu*).

16. That [part of the play] where a [particular] meaning is fully expressed, but where the Germ (*bīja*) is not[1] finally disposed of, is always to be known as an Act which slightly attaches itself to the Turning Point (*bindu*).

17. An Act which relates to the direct exploits of the persons (lit. Heroes) mentioned [before] and their various States, should not be made too long[1].

18. It should also be known that the Act is to contain the various Sentiments arising from [words and deeds of] the queen[1] of the Hero, his superiors,[2] priest, minister and leader of the army (*sārthavāha*)[3].

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14 (C.14; B.XVIII. 14). [1] the root *ruh*—to grow.

[2] This is an instance folk-etymology and does not help us at all to understand the real meaning of the word.

15 (C.15 ; B.XVIII. 15). [1] From the Turning Points, the plot attains rapid a movement, and due to these the dramatic situations arise.

[2] C. om. *kārya* after *aṅka-samāptiḥ* and reads *kāryacchedo na* for *kāvyaccede na*, C. *kāvyacchedana*, B. Sāgaranandin's explanation of this is far-fetched (See NL, p 11).

16 (C.16; B.XVIII. 16). [1] Emend *ca* into *na*. Such an emendation seems to be necessary from the special meaning of the word *bija*. Cf. *sarveṣām aṅkānam yo'rtho bijalakaṣaṇah* (Ag).

17 (C17; B.XVIII. 17). [1] Sāgaranandin reads this differently. See NL. p. 11.

18 (C.18; B.XVIII.18). [1] Queens include his concubines and the *mahādevī* (chief queen) (Ag.).

[2] Superiors include his parents and teachers (Ag).

[3] *Sārthavāho'tra senāpatiḥ* (Ag). In extant dramas *senāpati* seldom appears.

Incidents not directly presentable in an Act

19. [1]Feats of anger, favour, grief, pronouncing a curse, running away, marriage, commencement of some miracle and its actual appearance, should not be made directly visible in an Act[2].

20. A battle, loss of a kingdom, death, and siege of a city being not directly visible in an Act[1], should be presented by Introductory Scenes (*praveśaka*).

21. In an Act or in an Introductory Scene of the Nāṭaka or the Prakaraṇa there should be no killing of a person who is known as the Hero[1].

22. His flight, treaty or capture should always[1] be indicated by means of special descriptions (lit. poetical passages) and the Introductory Scenes will refer to such incidents (lit. acts).

23. An Act should cover incidents that can take place in course of a single day; it should relate to the Germ of the play and should proceed without a hindrance of the routine duties.[1]

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19 (C.20; B.XVIII.20). [1] B. and C. read before this one additional couplet which in trans. is "The number of Acts in the Nāṭaka and the Prakaraṇa should not be less than five and more than ten (read *pañcaparā dasā para* in the text)". But in view of the couplets 25 and 57 below, this seems to be superfluous.

[2] *aṅke'pratyakṣajāni=aṅke+apratyakṣajāni* (*aṅka-pratyakṣa*, C.). See An. R. commentary (p.53) where we have अद्भुतदर्शनमङ्के क्वापि प्रत्यक्षजा न स्युः see also 20 below.

20 (C.21; B.XVIII.38). [1] This clearly shows that death scenes were not prohibited on the ancient Indian stage. See NŚ. VII.85. note 1.

[2] B. *pratyakṣāṇi tu naṭake* for *apratyakṣakṛtāni*. Cf. Sāgaranandin's view on this point (NL. p.13).

21 (C.22; B.XVIII.39). [1] A misunderstanding of this rule as adopted in SD. (274) has given rise to the belief of modern scholars that the ancient Indian drama did not permit death-scenes on the stage. See Keith, Skt. Dr. p.293, 354; Haas, DR. p.93.

22 (C.23; BXVIII.40). [1] B. reads *yojyaḥ* for *nityam*, and *kāvyaśleṣair bahubhir yathārasaṃ nāṭya-tattvajñaiḥ* as 22b.

23 (C.24; B.XVIII.21). [1] B. *apravṛttam* for *'apravṛttaḥ*. Sāgaranandin reads it with a slight difference. He quotes also other views about the duration of incidents presented in an Act, See NL. (p.13).

24. A wise playwright should not put in [too] many incidents in a single Act[1]. And incidents in it should be depicted without a hindrance of the routine duties[2].

25. Persons who will enter the stage in an Act (lit. there) will go out after performing things connected with the Germ and the meaning of the play, and [they are to create] the proper Sentiments.

26. Knowing the length of a day which is divided into Kṣaṇas[1], Yāmas[2] and Muhūrtas[3] one should distribute all the different incidents in a play to different acts.

The Introductory Scene

27. When incidents that are to be finished in course of a [single] day, cannot be accommodated in an Act they should be presented in Introductory Scenes after closing the [same] Act.

28. [Incidents] that may take place in course of a month or a year, are also to be presented [similarly] after closing the Act[1]; but [incidents covering] more than a year should never be treated [in such a manner].[2]

29. When in an Act any person goes out on business to a distant land, it should be brought to a close [at that point] as perscribed before.

30. With an Act of the Nāṭaka and the Prakaraṇa the Hero should be closely associated. And an Introductory Scene[1] should be made up[2] of a conversation of attendants.

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24 (C.25; B.XVIII.22). [1] Read *ekāṅke na* instead of *ekāṅkena* (B.C.). The controversy over the reading is anterior to the time of Ag. (See Ag.).

[2] Routine duties include prayers as well as taking meals. (*sandhyā-vandanādi*).

25 (C.26; B.XVIII.23). 26 (C.27; B.XVIII 25).

27 (C.28; B.XVIII.26). [1] Ex. Avi, II, Vikram, V.

28 (C.29, B.XVIII.31). [1] C. reads *aṅkacchedaṃ kuryāt* for °*cchedaṃ kṛtvā*. The meaning of this rule is that an Act will include events covering a month or a year. But this contradict 23 above.

29 (C.30; B.XVIII.32).

30 (C.31; B.XVIII.28). [1] B. *vijñeyaḥ* for *kartavyāḥ*; C. *praveśake* for *praveśako*.

31. An Introductory Scene in the Nāṭaka and the Prakaraṇa should be made to relate[1] to the essentials of the Turning Points (*bindu*) and follow the preceding (lit. another) Act.

32. It (the Introductory Scene) should not consist of exploits of the superior and the middling characters, and there should be no exalted speech in it. And in practice it should adopt speeches and manners of the common people.

33. An Introductory Scene may have many purposes. [For example], it may indicate the advent or passage of time, change of the Sentiments or the beginning [of an Act] or the denounment (*kārya*).

34. Incidents which depend on many [persons] are to be compressed by means of Introductory Scenes or in Junctures (*sandhi*). For a play containing [too] many prose passages[1] will be tiresome [to the actors] at [the time of] the production [of the play].

35. When a particular item connot be completely presented in an Act lest it should be too large for [successful] production, its account should be compressed in a few words and put in an Introductory Scene.

The Explanatory Scene

36. In the Nataka the Explanatory Scene (*viṣkambhaka*) should always be made up with the middling characters[1] and it

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31 (C.32; B.XVIII.33). [1] C. *bhavati kāvyeam* for *saṃvidhātavyāḥ*.

32 (C.33; B.XVIII.34).

33 (C.34; B.XVIII.35). [1] Read 33a as कालोत्थानगतिरसव्याख्यासारम्भकार्यं-विषयाणाम्. (°रसौ व्याख्यासंरम्भ, B.).

[2] B. reads the first hemistich with the change accepted by Ag. The passage in B. in trans. will be as follows : An Introductory Scene may have many purposes. For example, it may indicate the advent or passage of time, or present some explanation or other aspects of planning the denoument (*kārya*).

34 (C.35; B.XVIII.36). [1] For *bahucūrṇapadair yuktam.* C. reads *bahu-pūrṇa-padyavṛttam.* 35 (C.36; B.XVIII.37).

36 (C.37; B.XVIII.54). [1] This is meant that superior characters do not appear in an Explanatory Scene. See below 37 note.

should be concise and follow the polished style of speaking (*saṃskṛta-vacana*).[2]

37. It should be of two kinds: pure (*śuddha*) and mixed (*saṃkīrṇa*). Of these, the pure is made up with the middling characters, and the mixed with the inferior and the middling characters.

38. In the Nāṭaka and the Prakaraṇa an Explanatory Scene between two Acts or at the beginning of an Act, should always include the middling and the inferior characters[1].

Number of *dramatis personae*

39. The Nāṭaka and the Prakaraṇa should not be made to contain a great number of attendants [to the Hero]. The Hero's attendants (lit. men of work) in such plays (lit. there) should [at most] be four or five[1].

40. Plays of the Vyāyoga, the Īhāmṛga, the Samavakāra, and the Ḍima classes should be made to have ten or twelve characters **[1].

Introducing chariots and palaces on the stage

41. A chariot, an elephant, a horse and a palace should not be presented on the stage. These should be provided [in a play] by means of appearance and costumes[1] [of men concerned] and [their] Gaits[2] and movements (*gati-vicāra*)[3].

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37 (C.38; B.XVIII.55). [1] Ex. Pratijñā II. Śak. III.
[2] Ex. Pratimā. II, Vikram. III.

38 (C.39). [1] The exact significance of this rule is not clear. It possibly means to say that plays other than of the Nāṭaka and the Prakaraṇa types, will not allow an Explanatory Scene of the mixed kind. An example of such a scene probably occurs in the Pañca. of Bhāsa, which does not fall into any of the known types of drama. See Pusalker, Bhāsa, pp. 209ff.

39 (C.40; B.XVIII.41). [1] This rule is possibly meant for avoiding the practical difficulty of producing a drama with too many characters.

40 (C.41). [1] C. gives it in a mutilated form. Its second hemistich should be read as *daśabhiḥ dvādaśabhir vā kāryāṇi......*

41 (C.42). [1] This couplet should be read as न त्ववतरणं कार्यं रङ्गे रथवाजी-विमानानाम्। तेषामाकृतिवेषैर्विधानमुक्तं गतिविचारैः.
[2] See NŚ. XXIII. 6-9. [3] See NŚ. XII.

42. But an elephant, a horse, a palace, a hill or any conveyance as well as imitation weapons may be presented (lit. made) by means of model-work by these who know the rules [for their construction][1].

Introducing an army on the stage

43. If due to any reason[1] a detatchment of an army is to be introduced on the stage (lit. here), only five (lit. four) or six persons are to make their appearance (lit. going).

44. [In a play an army] should be made to appear as consisting of a small number of men, representing mounts and travelling requisites, and it should move slowly. For in the military role (*kṣatra*)[1] of the actors, [actual] rules of polity do not apply.

45. In the composition of a play Denoument should be made [like] the tip of the cow's tail[1], and all the exalted situations (lit. states) should be put at the end.

46-47. At the conclusion of all the plays which contain various States and Sentiments, experts should always introduce the Marvellous Sentiment[1]. Thus I have briefly but properly spoken about the characteristics of the Nāṭaka. I shall hereafter describe the Prakaraṇa by mentioning its characteristics.

The Prakaraṇa

48. The play (lit. where) in which the writer *prakurute* (devises)[1] by his own genius an original plot with its Hero, and works up its elaboration (*śarīra*), is called the Prakaraṇa.

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42 (C.42). [1] See above 41 note 2.

43 (C.44). [1] Emend *karuṇopapannā* into *kāraṇopa°*.

[2] Emend *kartavyamantra* into *kartavyam atra*.

44 (C.45). [1] Emend *kṣatena* into *kṣatre na*.

45 (C.46; B.XVIII.42). [1] The exact significance of this expression as well as the implication of the entire rule is not clear. Ag. however quotes two different views on the subject but none of them seems to be convincing,

46-47 (C.47-48; B.XVIII.43-44). [1] This is mostly to be done by causing unexpected things to happen. The sudden revelation of Āvantikā as Vāsavadattā in Bhāsa's Svapna. (VI) and the dramatic re-union of Śakuntalā with Duṣyanta in Śak. (VII) are examples of this rule.

48 (C.49; B.XVIII.45). [1] From this it may be assumed that once there were Prakaraṇas in which the plot was not wholly original, *i.e.* the

49. When a playwright constructs a play with an original (lit. invented) Germ and a plot which is not connected with Ṛṣis' works[1] and which that play has gathered from some other works and has some marvellous qualities in it, the same is also called the Prakaraṇa.

50. The plot and its elaboration as the basis of the Sentiments,[1] which bave been prescribed in case of the Nāṭaka are also to be applied with [the the detail of] their characteristics to the Prakaraṇa in all its Junctures (*sandhi*)[2].

51. The varied exploits[1] of Brahmins, merchants, ministers, priests, officers [of the king] and leaders of the army [when presented in a play] are to be known as the Prakaraṇa[2].

52. The Prakaraṇa should be known as not made up with an exalted Hero. And it does not contain the character of any god, has no story of king's enjoyment, and it is connected with the men outside [the royal palace].

53. The play of the Prakaraṇa type should include [in some cases] servants, parasites (*viṭa*) and heads of the merchants' guild, [as characters and should contain incidents arising from] the conduct of courtezans as well as exploits of depraved women of good family.

54. [In an Act of the Prakaraṇa] where a minister, head of the merchants' guild, Brahmin, priest, minister and leader of the

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playwright worked up materials from the source of the plot, such as Mbh. Rām. and Bṛhatkathā. See above 10-11 note 1.

49 (C.50; B.XVIII.46). [1] Rām and Mbh. are examples of such works.

50 (C.51; B.XVIII.47). [1] C. *rasāśrayopetam* for *ca vṛttibhedāś ca*.

[2] C. *kevalam utpādyavastu syāt* for *salakṣaṇam sarva-sandhiṣu tu.*

51 (C.51; B.XVIII.48). [1] From this "varied exploits" one is to understand that Prakaraṇa was not concerned exclusively with love-themes.

[2] The types of characters mentioned in the rule are mostly absent in the scanty number of extant plays of this type. The Pratijñā. is an example of a Prak. having ministers as its Hero.

52 (C.53; B.XVIII.49). 53 (C.54; B.XVIII.50).

54 (C.55; B.XVIII.51).

caravan stay in their family circle, no courtezan should be brought in there[1].

55. [In the Prakaraṇa] when a person is in the company of a courtezan there should not be [at the same time] his meeting with any respectable woman (lit. woman of good family), and while he is with a person of high family no courtezan should meet him then.

56. If out of necessity (lit. reason) there occurs a meeting[1] of courtezans and respectable ladies in [any scene of] a Prakaraṇa their language and manners should be kept undistorted.

57. In the Nāṭaka and the Prakaraṇa the playwrights should have the number of Acts as not less than five and not more than ten[1]; and this should be furnished with the various Sentiments and the States[2].

58. After considering the need and action of the plot one should place between two Acts the Introductory Scenes which are to compress the events in the Junctures (*sandhi*)[1].

The Nāṭikā

59. In a play of the Nāṭikā (Nāṭi) class producers are to recognise a more or less well-known variety of these two (the Nāṭaka and the Prakaraṇa)[1].

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[1] See 56 below.

55 (C.56; B.XVIII.52).

56 (C.57; B.XVIII.53). [1] The nature of the necessity, and the language which the author of the NŚ. had in view in formulating this rule, has probably been indicated in the following couplet. शिल्पादिव्यपदेशेन भवेद्वेश्यासमागमः। भाषतं प्राकृतं वेश्या संस्कृतं कुलनायिका. Bh. P.p. 242

57 (C.58; B.XVIII.29). [1] Read *daśā parā* for *daśaparā*.

[2] B. reads the second hemistich as अङ्कान्तरसन्धिषु च प्रवेशकास्तेषु तावन्त:.

58 (C.59; B.XVIII.56). [1] Read this couplet as follows: अङ्कान्तरालविहित: प्रवेशकोऽर्थक्रियां समभिवीक्ष्य। संक्षेपार्थं सन्धिष्वर्थानां संविधातव्य:. Cf. DR. I.118 (ed. Haas, pp. 34-35) and SD. 302. The Introductory Scene cannot be placed in the beginning of a play and it must be in Pkt.

59 (C.60a-61b; B.XVIII.57). [1] Read *nāṭisañjāśrite kāvye* for *nāṭakayoge prakaraṇe*. See Avaloka on DR. (ed. Nirnayasagar) III.43. Description of the Nāṭikā given here (59-63) has been rightly suspected as an interpolation, though Keith is for rejecting this suspicion. See Skt. Dr. p. 349.

60. Different in origin from the [two types of plays] the Nāṭaka and the Prakaraṇa, its plot should be invented, the Hero should be a king and it should be based on [an incident relating to music or affairs of the harem[1].

61. And it contains an abundance of female characters, has four Acts, graceful gestures as its soul; well-arranged constituents, many dances, songs and recitations, and love's enjoyment are its chief features[1].

62. The Nāṭika should be known also to contain [a display of] royal manners[1], [fit of] anger[2], its pacification, and [acts of] deceit (*dambha*), and to have the Hero[3], his queen, the female Messenger and the attendants [as its *dramatis personae*].

63. [1]The characteristics of the Nāṭaka and the Prakaraṇa[2] have been briefly described by me. I shall now speak about the characteristics of the Samavakāra.

The Samavakāra

64-65. It[1] should have the [exploits of] gods as its subject matter (*bīja*) and an Asura as a well-known and exalted character

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60 (C.60b-61a; B.XVIII.58). [1] Keith seems to be in error about the nature of the subject matter (plot) of the Prak. See Skt. Dr. p. 349. Justification for calling the Pratijñā. a Nāṭikā may be found in the fact that its plot is based on musical lessons given by Udayana to Vāsavadattā and it has four Acts. But according to its Prologue it is a Prakaraṇa. See Pusalker, Bhāsa, pp. 271-272.

61 (C.62; B.XVIII.59). [1] But for this feature of having four Acts only, the Mālavi. may be considered a Nāṭikā. See Keith. Skt. Dr. p. 350. Ratnā. is a well-known example of the four Act Nāṭikā.

62 (C.63; B.XVIII.60). [1] C. *kāmopacāra* for *rājopacāra*.

[2] B. *krodhadambhasamyukta* for *krodhasaṃyuta cāpi*.

[3] C. reads 62b as नायकदूतो चापि देवीसम्बन्धा नायिका ज्ञेया.

63 (C.65; B.XVIII.62). [1] B.C. read one additional couplet (C.64; B.XVIII.61) on the basis of two mss. It does not give any new information.

[2] C. *Prakaraṇanāṭaka-nāṭi-lakṣaṇam uktam* for °*nāṭaka-lakṣaṇaṇam uktaṃ vipra*. Evidently the interpolator who is responsible for the description of the Nāṭī (Nāṭikā) inserted *nāṭi* in the reading of C. See above 59 note.

64-65 (C.66-67; B.XVIII.63-64). [1] No old specimen of this type

as its Hero, and it is to consist of three Acts [presenting] the three kinds of deception, the three kinds of excitements or the three kinds of love[2]. [Besides this] it should have as many as twelve *dramatis personae* and a duration (lit. length) of eighteen Nāḍikās[3]. I shall now speak about the rule regarding the number of Nāḍikās to be alloted to the different Acts.

66. A Nāḍikā[1] should be known as the half of the Muhūrta[2] which is a [well-known] measure of time. The Acts in a Samavakāra should be measured according to the directions given in terms of this Nāḍikā.

The first act of the Samavakāra

67. The first Act [of the Samavakāra] should have a duration of twelve Nāḍikās[1] and it is to contain laughter, excitement, deception or a Vīthi.

The second and the third acts of the Samavakāra

68. The second Act also should be similar [except that] it is to have a duration of four Nāḍikās[1]. And the third Act. which will bring the plot to a close will have a duration of two Nāḍikās[2] only.

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of drama is available. Samudramanthana by Vatsarāja (12th century) is a very late work. See Keith, Skt. Dr. p. 267. Bhāsa's Pañca. is not a Samav. Cf. Mankad, Types of Skt. Dr. p. 58; Pusalker, Bhāsa, pp. 202-210.

[2] It does not seem likely that any one play of this type will include all three objects (deception, excitement and love) in their three varieties.

[3] As the topics (and hence the Acts) in the Samavakāra are to be loosely related (see 69 below); this limitation has been placed on the time lest it should be made too long.

66 (C.72a, 68b, B.XVIII.67). [1] *nāḍikā*=24 minutes. See below 67 note.

[2] *muhūrta*=a period of 48 minutes. See below 66 note 1. Curiously enough Śāradātanaya thinks that *nāḍikā* is one fourth of a *muhūrta*. See BhP. p. 249.

67 (C.70; B.XVIII.65). [1] 12 *nāḍikās* (*nāḍis*)=4 hours and 48 minutes.

68 (C.71; B.XVIII.66). [1] 4 *nāḍikās*=1 hour 36 minutes.

[2] 2 *nāḍikās*=48 minutes.

69. [1]In composing the Samvakāra different Acts should be made to have different topics. And topics in the Samavakāra are to be loosely related to one another[2].

The three kinds of Excitement

70. Excitement (*vidrava*) is known to be of three kinds such as being due to battle and flood (lit. water), storm (lit. wind) and fire, or big elephant[1] at large, and siege to a city.

Three kinds of Deception

71. Deception (*kapaṭa*) is known to be of three kinds such as being due to a devised plan,[1] accident or [the stratagem of] the enemy, It creates joy or sorrow [to persons].

Three kinds of Love

72. In this connexion (lit here) three kinds of love to be presented through different actions are : that in relation to duty (*dharma*), that actuated by material gain (*artha*) and that actuated by passion (*kāma*)[1].

Love together with duty

73. When in [discharging] the duty one attains one's [much] desired well-being[1] accomplished in many ways and in this connexion means like observing vows[2], austerities and penance are adopted, it is to be known as love in relation to duty (*dharma-śṛṅgāra*).

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69 (C.72b, 73; B.XVIII.69). [1] Before this B. reads one additional couplet (B.69) which does not give any important information and has the support of two mss. only. In C. this occurs after C. 68.

[2] From this it appears that Samav. was not a play of the regular type and belonged to a very early stage of evolution of Indian drama.

70 (C.74; B.XVIII.70). [1] C. *Jalendra-sambhavo* for *gajendra-saṃbhrama.*

71 (C.75; B.XVIII.71). [1] C. *yastu gatikrama,* for *vastugatakrama.*

72 (C.76; B.XVIII.72). [1] C. reads 72b as विविधाकृतिशृङ्गारो ज्ञेयो धर्मार्थ-कामकृत:.

73 (C.77; B.XVIII.73). [1] B. reads 73a as यस्मिन् धर्मप्रापकमात्महितं भवति साधनं बहुधा.

[2] C. *prati* for *vrata.*

Love together with material gain

74. Love in which attainment of material gain occurs in various ways[1] is called Love in relation to material gain (*artha-śṛṅgāra*) or it may be that love in which the enjoyment of pleasure with women is for the purpose of some material gain.

Love due to passion

75. Love actuated by passion (*kāma-śṛṅgāra*) includes the seduction of a maiden and it causes, and also secret or excited intercourse[1] of a man with a woman.

Metres not allowed in the Samavakāra

76. [1]In the Samavakāra the playwright should make proper use metres other than Uṣṇik and Gāyatrī etc. which are of complex construction[2].

77. In this manner an expert should compose a Samavakāra which will be the source of various Sentiments[1]. I shall hereafter speak about the characteristics of the Īhāmṛga.

The Īhāmṛga

78. It (Īhāmṛga) has as its *dramatis personae* divine males who are implicated in fights about divine females. It should be constructed with a well-arranged plot and should be convincing[1].

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74 (C.78; B.XVIII.74). [1] Read 74a as अर्थस्याप्तिर्यस्मिन्नेकधा भवति सोऽर्थ-शृङ्गारः : (ms. *cha* B.).

75 (C.79; B.XVIII.75). [1] Read 76a as कन्याविलोभनं वै प्राप्य स्त्रीपुंसयोस्तु रम्यं वा निभृतं सावेगं वा विज्ञेयः काम शृङ्गारः. (mss. *ya, na. pha, bhi* in B.).

76 (C.80; B.XVIII.76). [1] Read this couplet as follows :—उष्णिग् गायत्र्या-द्यान्यानि। वृत्तानि बन्धकुटिलानि तान्यत्र समवकारे कविभिः सम्यक् प्रयोज्यानि. The reading accepted by Ag. seems to be corrupt. For Uṣṇik and Gāyatrī type of metres cannot by any means be considered as being of complex construction (*bandhakuṭila*). Our emendation has the support of mss. *cha.* in B. Udbhaṭa (the noted commentator of the NŚ.) too thinks that the rule prescribes complex metres such as Sragdharā for the Samav. See Ag.

[2] Lengthy, sami-even and uneven types of metres.

77 (C.81; B.XVIII.77). [1] C. *sukhaduḥkhasamāśrayaḥ* for *nānārasa-samāśrayaḥ*.

78 (C.82; B.XVIII.78). [1] C. *Viprātyaya* for *vipratyaya*. No old specimen of this type of drama is available. Rukmiṇīharaṇa by Vatsarāja is an artificial production of a very late period (12th century).

79. It is to abound in vehement (*uddhata*) Heroes and to have its construction dependent on feminine anger which is to give rise to commotion (*saṃkṣobha*), excitement (*vidrava*) and angry conflict (*saṃpheṭa*).

80. The Īhāmṛga should be a play with well-ordered construction in which the plot of love is to be based on causing discord among females, carrying them off and oppressing [the enemies].

81. All that are to be made [available] in the Vyāyoga—its male characters, Styles and Sentiments—should be brought in the Īhāmṛga also, except that the latter is to include (lit. have connexion with) the goddesses (lit. divine females) only[1] as its female characters.

82. [In the Īhāmṛga] when persons intent on killing[1] is on the point of killing, [the impending] battle should be avoided by some artifice.

83. O Brahmins, the characteristics of the Īhāmṛga have been briefly mentioned by me. I shall speak hereafter on the characteristics of the Ḍima.

The Ḍima

84. The Ḍima should be constructed with a well-known plot, and its Hero should be wellknown and of the exalted (*udātta*) type. It is to contain the six Sentiments and to consist of four Acts only[1].

85-86. It should contain all the Sentiments except the Erotic and the Comic, a plot (*kāvyayoni*) with exciting Sentiments and various States, and it is [also] to include incidents such as an

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(See Keith, Skt. Dr. p. 266). Two other late specimens of this kind are Kṛṣṇamiśra's Vīra-vijaya and Kṛṣṇa Avadhūta's Sarva-vinoda-nāṭaka. (See Sten know, ID. p. 114).

79 (C.83; B.XVIII.79). 80 (C.84a, 85a; B.XVIII.80).

81 (C.85b-86a; B.XVIII.81) · [1] See below 90-93.

82 (C.84b, 86b; B.XVIII.82). [1] C. *vadho'pyudaśrayo* for *vadho'-pyudagro.*

83 (C.87; B.XVIII.83).

84 (C.88; B.XVIII.84). [1] No old example of this type of drama is available.

85-86 (C.89-90; B.XVIII.85-86).

earthquake[1], fall of meteors, an eclipse of the sun or the moon, battle[2], personal combat, challange, and angry conflict.

87-88. The Ḍima should abound in deceit and jugglary and should have the energetic activity of many persons, and dissention (*bheda*)[1] among themselves, and it is to include sixteen characters which may be gods, Nāgas, Rākṣasas, Yakṣas and Piśācas, and [besides this] the play is to be carefully made in the Grand and the Energetic Styles and is to have many States to support it[2].

89. The Ḍima has been described by me in all its characteristics. I shall speak now about the characteristics of the Vyāyoga.

The Vyāyoga

90. The Vyāyoga should be constructed by experts with one well-known Hero as its basis, and it should include a small number of female characters and [the events related in it] will be of one day's duration only[1].

91. Many males are to take part in it as in the Samavakāra, but it is not to have the latter's length, for it is to have only one Act (*aṅka*).

92-93. It should have a royal sage as its Hero and not a divine personage, and it should include battle, personal combat, challange and angry conflict. Thus the Vyāyoga should be made with exciting Sentiments as its basis. I shall now speak of the characteristics of the Utsṛṣṭikâṅka (Aṅka).

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[1] C. reads 86a as निर्घातचन्द्रसूर्योपराग सोल्कावपातसंयुक्तः.

[2] C. °*yuddha-praharaṇa* for *yuddh-ūdharṣana.*

87-88 (.91-92); B. XVIII..87-88). [1] B. *bahu-pustotthānayoga* for *bahupuruṣotthāna-bheda.*

[2] C. *tajjñair-nānāśraya-viśeṣena* for *nānāśraya-bhāvasampanna.*

89 (C.93; B.XVIII.89).

90 (C.94; B.XVIII.90). [1] Bhāsa's Madhyama. is its solitary old specimen. Prahlādanadeva's Pārtha-parākrama (12th cent.), Vatsarāja's Kirātārjunīya (12th cent.) and Viśvanātha's Saugandhikā-haraṇa etc. are very late specimens of this type. See Keith Skt. Dr. p. 265. Pusalker, Bhāsa, p. 203. Dūtavā. Dūtagha. Pañca. and Ūru. cannot be called Vyāyogas. Cf. Pusalker, Bhāsa, pp. 186, 187, 190, 209. Mankad, Types of Skt. Dr. p. 59-61.

91 (C.95; B.XVIII.91). 92-93 (C.96-97; B.XVIII.92-93).

The Utsṛṣṭikâṅka

94. The Plot in it is [usually to be] well-known, but it may sometimes be otherwise, and it is to be furnished with male characters other than those who are divine[1].

95-96. The Utsṛṣṭikâṅka should abound in the Pathetic Sentiment ; it will treat women's lamentations and despondent utterances at a time when battle and violent fighting has ceased ; it should include bewildered movements [of mourners] and it must be devoid of the Grand, the Energetic and the Graceful Styles and its Plot should relate to one's fall (lit. end of the rise)[1].

Scenes with celestial Heroes

97. [Scenes of] all the plays which have celestial Heroes, and which [treat] a battle, capture and killing [of enemies], should be laid in Bhārata-varṣa[1].

98. Of all the Varṣas (sub-continents) prescribed for the gods why[1] is Bhārata-varṣa chosen [in this connexion] ? Because the entire land here is charming, sweet-smelling and of golden colour.

99-100. [But scenes of their] garden party (lit. going to a garden), sport, pastime and enjoying the company of females, are always to be laid in the other Varṣas ; for there is neither any sorrow nor any grief there. Their enjoyments should take place in the mountains which are connected with those Varṣas in the Purāṇic accounts, but their [other] deeds should begin here (*i. e.* in Bhārata-varṣa).

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94 (C.91: B. XVIII.94). [1] Bhāsa's Ūru. is a solitary example this type of drama. See Pusalker, Bhāsa, pp. 199, 200. Keith seems to be in error when he says that a play within a play is often called an Aṅka. See Skt. Dr. p. 268.

95-96 (C.99-100 ; B. XVIII.95-96). [1] C. *kartrvyo abhyudayāntas tajñaiḥ* for *kāryaḥ kāvyavidhijñaiḥ*

97 (C.101; B.XVIII.97). [1] This and three following couplets (97-100) seem to be more relevant after NŚ. XIV. 26 which treats similar topics.

98 (C.102; B.XVIII.98). [1] C. *tasmāt* for *kasmāt*.

99-100 (C.103-104; B.XVIII.99-100).

101. The characteristics of an Utsṛṣṭikâṅka (Aṅka) have been exaustively explained by me. I shall now speak of the Prahasana with its characteristics.

The Prahasana

102 The Prahasana should be known to be of two kinds: pure and mixed. I shall separately treat their characteristies[1].

The pure Prahasana

103-104, The Prahasana is known as pure (*śuddha*)[1] when it contains comic disputations by Śaiva gurus (*bhagavat*)[2] and Brahmins, abounds in jocular remarks by persons of ill repute, and gives uniformly to the Plot a realistic picture of the language and the conduct of all these in passages describing their special States.[3]

The mixed Prahasana

105. That Prahasana is called mixed[1] in which courtezans, servants, eunuchs, parasites (*viṭa*) rogues and unchaste women appear with their immodest appearance, dress and movements.

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101 (C.105; B.XVIII.101).

102 (C.106; B XVIII.102). [1] Śaṅkhadhara's Laṭaka-mela (12th century), Jyotirīśvara's Dhūrta-samāgamā (15th century) and Jagadīśvara's Hāsyârṇava (date uncertain), etc. are very late works (See Keith Skt. Dr. pp. 261-262). The Matta-vilāsa of Mahendra-vikrama-varman (620 A.C.) and the Bhagavad-ajjukīya ascribed to Baudhāyana Kavi, are fairly old specimens of the Prahasana, See Keith Skt. Dr. pp. 182. Bhagavad-ajjukīya ed. P. Anujan Achan, Cochin, 1925.

103-104 (C.107-108; B.XVIII.103-104). [1] The word *bhagavat* relates primarily to a Śaiva saint. It is in this sense that the word has been used in the Prahasana named Bhagavad-ajjukīya and this speaks for the antiquity of this work (See above 102 note). A Śaiva saint appears in the Matta-vilāsa, the Dhūrta-nartaka and the Hāsya-cūḍāmaṇi. Both these Prahasanas one are however late. See Keith, Skt. Dr. pp. 182, 262, 265. For some aspects of the Śaiva tenets see Karpūramañjari, ed M. Ghosh, pp. LXIII-LXIV. ·

[2] C. reads 103a as भगवत्तापसभिक्षुश्रोत्रियविप्रातिहाससंयुक्तम्.

[3] Prahasanas named in note 1 above may be taken as specimens of the pure variety.

105 (C.109; B.XVIII.105). [1] Prahasanas like the Dhūrta-samāgama and the Hāsyârṇava may be taken as specimens of the mixed variety. See Keith, Skt. Dr. pp. 260-262.

106-107. Some popular topic [of scandal] or incident of hypocrisy should be introduced in the Prahasana through the disputations of pretenders. The Prahasana should include [any of] the types of the Vīthi it may properly require[1].

The Bhāṇa

107-108. I shall now speak of the characteristics of the Bhāṇa. The Bhāṇa is to be acted by a single character, and it is of two[1] kinds: that [with one's] recounting of one's own experience and that [with one's] describing someone else's acts[2].

109. [The Bhāṇa which is to include] somebody else's words addressed to oneself, should be acted by means of replies in course of Conversations with Imaginary Persons (*ākāśa-bhāṣita*) in accompaniment of [suitable] movement of the limbs.

110. The Bhāṇa should include characters of rogues and parasites (*viṭa*) and treat their different conditions, and it is always to consist of one Act and should include many movements which are to be acted by a rogue (*dhūrta*) or a parasite.

111. All the characteristics of the Bhāṇa have been described by me according to the tradition (*āgama*). I shall [now] speak of the characteristics of the Vīthi in due order.

The Vīthī

112-113. The Vīthi is to be acted by two persons or one. And it is to include characters of the superior, the middling or the

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106-107 (C.110-111a; B.XVIII.106-107a). [1] C. reads 107a as उद्घात्यकादिभिरिदं वीथ्यङ्गैः मिश्रितं भवेन्मिश्रम्. [2] See below 112-129.

107-108 (C.111b-112; B.XVIII. 107b-108). [1] Emend *vividha* into *dvividha* (ms. *cha* in B.).

[2] The four Bhāṇas (Ubhayâbhisārikā, Padma-prābhṛtaka, Dhūrta-viṭa-saṃvāda and Pāda-tāḍitaka) published under the title Caturbhāṇī placed by F. W. Thomas between the 6th and the 7th century are the oldest available specimens of this type (F. W. Thomas, J R A S. 1922, pp. 262ff. F.W. Thomas, Centenary Supplement J R A S. 1924 pp. 129-136; S.K.De, in J R A S. 1926, pp. 63-90, Hist of Skt. Lit. pp. 241ff. For later Bhāṇas see Keith, Skt. Dr. pp. 263-264. 109 (C.113; B.XVIII.109).

110 (C.114; B.XVIII.110). 111 (C.115; B.XVIII.111).

112-113 (C.116-117; B.XVIII.112b-113a, 112a and its f. n. 2).

inferior type, and it may contain [any of] the Sentiments, and it may include [any of] the thirteen types. I shall now speak of the characteristics of all these.

Thirteen types of the Vīthī

114-115. The thirteen types [1] of the Vīthī are : Accidental Interpretation (*udghātyaka*), Transference (*avalagita*), Ominous Significance (*avaspandita*), Incoherent Chatter (*asatpralāpa*), Compliment (*prapañca*), Enigma (*nāli = nālikā*) Repartee (*vākkeli*), Outvying (*adhicala*), Deception (*chala*), Declaration (*vyāhāra*), Crushing (*mṛdava*), Three Men's Talk (*trigata*), and Undue Combination of Words (*gaṇḍa*)

116. [Any of these] thirteen types is always to be attached to the Vīthi. I shall now speak of their characteristics in due order.

Accidental Interpretation

117. If, in order to explain them men connect words of obscure meaning with words other than [those intended by the speaker] it becomes Accidental Interpretation (*udghātyaka*)[1].

Transference

118. When [anything] occurring in [relation to] something, will be made to accomplish something else, it becomes [an instance of] Transference (*avalagita*)[1].

Ominous significance

119. That one attaches (lit. creates) out of misunderstanding an auspicious or inauspicious meaning (lit. auspicious or inauspicious rise) to the words (lit. meaning) mentioned, is [an instance of] Ominous Significance (*avaspandita*)[1].

114-115 (C.118-119, Cf. B.XVIII.113b-114). [1] *Aṅga* in this connexion has been translated as 'division' (Haas, DR. p. 84). But 'types' seems to be a more suitable word. 116 (C.120; B.XVIII.115a).

117 (C.121, B XVIII 115b-116a). [1] Haas translates the word as 'Abrupt Dialogue' (DR. p.81). For an example see SD. 228; cf. Ag. DR. (III. 13-14) seems to define it differently.

118 (C.132; BXVIII.116b-117a). [1] Haas translates it as 'Continuance' (See p. 85). For an ex. See SD. 292 ; Ag. Cf. DR.III. 14b-15a.

119 (C.123; B.XVIII.817b-118a). [1] The spelling *avasyandita* though accepted by SD. and DR. seems to be wrong (See Ag.). Haas

Incoherent Chatter

120. When an irrelevant question (lit. sentence) is followed by [an equally] irrelevant answer, it is [an instance of] Incoherent Chatter (*asat-pralāpa*)[1].

121. When to a foolish person a learned man speaks the right words, but his words are not listened to, it is [an instance of] Incoherent Chatter[1].

Compliment

122. When comic and untrue words purporting to be mutual praise of two persons, are uttered in the interest of one [of them] it is [an instance of] Compliment (*prapañca*)[1].

Enigma and Repartee

123. An enigmatical remark that gives rise to laughter (lit. followed by laughter) is called an Enigma (*nālikā*[1]). Repartee *vākkeli = vākkelikā*) arises from a single or twofold reply.[2]

Outvying

124. When somebody else's words and those of one's ownself, in course of a dialogue, lead to their mutual modification, it is [an instance of] Outvying (*adhivala*)[1].

Deception

125. When after alluring one by replies, something opposite is done (lit. takes place) through those very replies being considered meaningless, it is [an instance of] Deceptlon (*chala*)[1].

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translates the word as 'Re-interpretation' (pp. 84, 87) probably under the influence of the SD. (528). DR. (III. 19a) has a different definition. For an example see Ag.

120 (C.124). [1] We accept the reading of mss. *ḍa* and *da* in B. (under 119) which has the support of DR. III. 20 and SD. 530. Ag. differs and accepts the reading of 121 below. See Haas, p. 87.

121 (C.125; B.XVIII.119). [1] See 120 note and Ag.

122 (C.126; B.XVIII.123b-124a). [1] See Haas, p. 85; SD. 522. DR III. 15b.

123 (C.127; B.XVIII.118a, 120a). [1] See Haas, pp. 87 ; SD. 529.

[2] See Haas, p.86, SD. 525.

124 (C.128; B.XVIII.122b-123a). [1] See Haas, p. 86; SD. 526.

125 (C.129; B.XVII. 123b) [1] See DR. 17a ; Haas, p. 96 ; SD. gives two def. of this including the present one; see 524-525.

Declaration

126. If anything [liable to occur] is described vividly in the presence of the Hero and is similarly made to happen [there] without any fear, it is [an instance of] Declaration (*vyāhāra*)[1].

Crushing

127. That due to an altercation one represents [another's] merits as demerits by [showing] cause [for it] and *vice versa*, is called Crushing (*mṛdava*)[1].

Three Men's Talk

128. When exalted words with the Comic Sentiment are shared by three [characters] it should be known as Three Men's Talk (*trigata*)[1].

Undue Combination of Words

129. Undue combination of words (*gaṇḍa*) according to the wise, occurs due to excitement, confusion, quarrel, reviling and many people's abusive words[1].

130-131 If in a play any of these thirteen types[1] with clear meanings, occur and they possess all the characters Sentiments and States prescribed for them by the Śāstra it is called the Vīthī. It may be acted by one or two persons[2].

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126 (C.130; B.XVIII. foot notes to 125a). [1] B.s reading seems to agree with the def. given in DR. III. 20b and SD. 531. Haas translates the term as 'Humourous Speech'. See p. 88.

127 (C.131; B.XVII.121b-122a). [1] DR. III. 21a; SD. 532. Haas translates the term as 'Mildness'; see p. 88.

128 (C.132; B.XVIII. foot note to 124). [1] DR III. 16 and SD. 523 define this differently and they agree with the reading of B. Our reading is supported by the *pa* ms. in B. Haas translates the term as 'Triple Explanation'. See p. 84.

129 (C.133; B.XVIII.125b-126a). [1] C. *sarambha* for *saṃrambha*

[2] C. *bandhavivādam* for *vivādayuktam*.

[3] DR. III. 18b and SD. 527 seem to def. it differently. Haas translates the term as 'Abrupt Remark' see p. 87.

130-131 (C.134-135). [1] Ag. reads *Lāsyāṅgas* in the next chapter (his XIX). It is possible that these were introduced later in the NŚ. For the ms. *bha* of B. and some commentators using it ignore them altogether. Śāradātanaya and others reads *lāsyāṅgas* differently. See Kavi's Intr. to B. pp. XI-XII. foot note.

The Lāsya

132. [Similar] other limbs are attached to the Nāṭaka in connexion with the performance of the Lāsya, and they owe their origin to this (i. e. Nāṭaka), and are to be acted like the Bhāṇa by a single person.

133. The Lāsya has a form similar that of the Bhāṇa and it is to be acted by one person[1]. Its theme is to be inferred like that of the Prakaraṇa and should relate to [loving] intimacy [with any one].

The twelve types of the Lāsya

134-135. The [twelve] types of the Lāsya are: Geyapada Sthitapāṭhya, Āsīna, Puṣpagaṇḍikā, Pracchedaka, Trimūḍha, Saindhava, Dvimūḍhaka, Uttamottamaka, Vicitrapada, Ukta-pratyukta and Bhāvita (Bhāva)[1].

Geyapada

136. When [the Heroine] is seated[1] on her seat surrounded with stringed instruments and drums near her, and singers are singing [before her] without any accompaniment of these, it is called the Geyapada (simple song).

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132 (C.136 K.XVIII. 169). [1] *Lāsyāṅga* is an one act play which requires *lāsya* or a gentle form of dance for its representation; for this term may be interpreted as *lāsyam aṅgaṃ yasyaḥ saḥ* (that which has *lāsya* as its principal element). The ten *lāsyāṅgas* seem to be only so many varieties of the Lāsya. These are not its 'elements' as some scholars are apt to consider.

[2] The word *vīthyaṅga* also may be similarly interpreted. *Vīthi* seems to be nothing but a particular kind of one act play (defined in 112 boave) and *vīthyaṅga* may therefore be translated as 'a play of the Vīthī type'.

133 (C.137 ; K. XVII. 182). [1] See above 132 note ; *lāsya* used in this passage means merely *lāsyāṅga*.

134-135 (C.138-139 ; K. XVIII. 170-171). [1] SD. (504) gives only ten and BhP. (p. 245-246) eleven *lāsyāṅgas*, but DR. (III. 52-53) gives their number as ten but does not define them.

136 (C.140 ; K. XVIII. 172). [1] See SD. 505. The seating posture included in this and some of the other varieties of the *lāsya* need not appear to be puzzling. For the Gentle Dance in this connexion did not imply the movement of the entire body. See Gilbert Murray, Euripides and His Age, London, 1946, p. 150.

137. If a woman sings in a standing[1] posture a song dealing with the praise of her beloved and delineates the same with the gestures of her different limbs, it is called the Geyapada.

Sthitapāṭhya

138. If a separated woman burning with the fire of love, recites anything in Prakrit while seated on her seat[1], it is [an instance of] the Sthita-pāṭhya.

Āsīna

139. When one sits[1] without making any toilet[2] and is overcome with anxiety and sorrow, and looks with oblique glances it is [an instance of] the Āsīna.

Puṣpagaṇḍikā

140. When a woman in the guise of a man recites something sweetly in Sanskrit for the pleasure of her female friends, it is [an instance of] the Puṣpagaṇḍikā[1]

Pracchedaka

141. When a [separated] woman pained by the moon-light prepares to go to her beloved even if he has done her wrong, it is [an instance of] the Pracchedaka[1].

Trimūḍhaka

142. A play adorned with even metres and abounding in manly States and composed of words which are neither harsh nor large, is called the Trimūḍhaka.

Saindhavaka

143. When [one represents] a lover who has failed to keep his tryst and is using Prakrit [to express his grief] through well-performed Karaṇas, it is [an instance of] the Saindhavaka.

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137 (C.141). [1] See above 136 note 1.

138 (C.142 ; K. XVIII. 173 f.n.). [1] See SD. 506 ; also note 1 above of 136. Cf. K. XVIII. 173. BhP. p. 245, l. 17-18.

139 (C.143 ; K. XVIII. 174). [1] SD. 507 ; see above 136 note 1. The Gentle Dance (*lāsya*) in this connexion will consist of slowly moving glances only. Cf. BhP. p. 245, l.19-20. [2] Read *aprasādhita gātra.*

140 (C.144). [1] Cf. SD. 507 ; see above 136 note 1. Cf. K. XVIII. 175, BhP. p. 245, l. 21-22.

141 (C.145 ; K. XVII. 176). [1] The def. given in SD. (507) is different. SD. reads the term as Trigūḍhaka. Cf. BhP. p. 246 l. 1-2.

142 (C. 146 ; K. XVIII. 177). [1] See BhP. p. 246, l. 3-4.

143 (C.147). [1] Cf. SD. 508. Cf. K. XVIII. 178, BhP. p. 246. l 5-6.

Dvimūḍhaka

144. Delineating a song of the Caturasra type which has an auspicious meaning and which treats (lit. has) clear States and Sentiments, with the pretension of efforts, is called the Dvimūḍhaka.

Uttamottamaka

145. The Uttamottamaka is composed in various kinds of Ślokas ; it includes various Sentiments and is adorned with the condition of Passion (*helā*).

Vicitrapada

146. If any woman burning with the fire of love soothes her mind by seeing the portrait [of her lover] it is [an instance of] the Vicitrapada.

Ukta-pratyukta

147. The Ukta-pratyukta is a combination of speeches and counter-speeches due to anger or pleasure, and it [sometimes] contains words of censure. It is to be set to music.

Bhāvita

148. If a woman who is burning with the fire of love after seeing her beloved in a dream, expresses [her] different States, it is [an instance of] the Bhāvita.

149. These are the characteristics of the [different] types of Lāsya growing out of anger or pleasure, that I had to tell you in detail. If anything more has not been said, it has been due to the fact that nothing more is required in this context.

150. The rules regarding the ten kinds of play with their characteristics, have been stated by me. I shall now speak about their bodies and the Junctures with their characteristics.

Here ends chapter XX of Bharata's Nāṭyaśātra, which treats of the Ten Kinds of Play.

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144 (C.148). Cf. SD. (509) which reads the term as Dvigūḍha. Cf. K. XVIII. 179, BhP. p. 246, l. 7-8.

145 (C.149 ; K. XVIII. 180). [1] Cf. SD. (509). Cf. BhP. p. 246, l. 9-10.

146 (C.150 ; K. p. 207. f. n. 12). [1] SD. and BhP. omit this.

147 (C.151 ; K. XVIII. 181). [1] See BhP. p. 246. l. 11-12. Cf. SD. 509.

148 (C.152 ; K. p. 207. f. n. 12.). [1] SD. omits this. See BhP. p. 246. l. 13-14. 149 (C.153 ; K. 183). 150 (C.154 ; K. 184).

CHAPTER TWENTYONE

THE LIMBS OF THE JUNCTURES

The five Junctures of the Plot

1. The Plot (*itivṛtta*) has been called the body of the drama (lit. poem). It is known to be divided into five Junctures (*sandhi*).

The two kinds of Plot

2. The Plot is of two kinds: Principal (*ādhikārika*) and Subsidiary (*prāsaṅgika*).

Their definition

3. The [assemblage of] acts which are fabricated with a view to (lit, by reason of) the attainment of [some particular] result, is to be known as the Principal Plot. [Acts] other than these constitute the Subsidiary Plot.

4-5. The attainment of the result and its exaltation which the ingenuity of the playwright (lit. poet) plans by means of the associated characters (lit. Heroes) acting in a regular manner (lit. resorting to rules), constitute the Principal Plot on account of an attainment of the result. And any incident (lit. anything) mentioned for helping any other [incident] in it, is called the Subsidiary Plot.

The five stages of the Action

6. The exertion of the Hero (lit. one who strives) towards the result to be attained, is known to have five stages occurring in due order.

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1 (C.1 ; K. XIX. 1). [1] Also called *vastu*. Cf. DR. I. 11, SD. 294-295. [2] See DR. I. 22-23, SD. 330 and NL. 458 read *vibhāgaḥ samprakalpitaḥ* for *vibhāgaḥ* etc. See NL. 216-217.

2 (C.2 ; K. XIX. 2). [1] See DR. I. 11, SD. 295 and NL. 218 219.

3 (C.3 ; K. XIX. 3). [1] Cf. DR.I. 12-13, SD. 296-297; NL. 223-224. [2] See above note 1.

4-5 (C.4-5 ; K. XIX. 4-5). [1] See above 3 note 1 and NL. 228-229. [2] See above note 1.

6 (C.7). [1] C. reads one additional couplet (C. 6) before this. Cf. NL. 55-56.

7. These five stages of the Action are known to arise in the Nāṭaka and the Prakaraṇa. [Their] Fruition (*phala-yoga*) relates to duty (*dharma*), enjoyment of pleasure (*kāma*) and wealth (*artha*).[1]

8. They are: Beginning (*prārambha*), Effort (*prayatna*), Possibility of Attainment (*prāpti-sambhava*), Certainty of Attainment (*niyatā phala-prāpti*) and Attainment of the Result (*phala-prāpti*).

Beginning

9. That part of the play (lit. composition) which merely records eagerness about the final attainment of the result with reference to the Germ (*bīja*), is called the Beginning (*ārambha*).

Effort

10. [Heroe's] striving towards an attainment of the Result when the same is not in view, and showing further eagerness [about it], is called the Efforts (*prayatna*).

Possibility of Attainment

11. When the attainment of the object is slightly suggested by an idea, it is to be known as the Possibility of Attainment (*prāpti-sambhava*).

Certainty of Attainment

12. When one visualises in idea a sure attainment of the result, it is called Certainty of Attainment (*niyatā phala-prāpti*).

Attainment of the Result

13. When the intended result appears in full at the end of events [of a play] and corresponds to them, it is called Attainment of the Result (*phala-yoga*).

14. These are the five successive stages of every action begun by persons looking for results.

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7 (C.8) [1] K. omits this.
8 (C.10 ; K. XIX.7). [1] Cf. DR. I. 19; SD. 324; NL. 57-58.
9 (C.11 ; K. XIX. 8). [1] Cf. DR. 20; SD. 325; NL. 59-60.
10 (C.12 ; K. XIX. 9). [1] Cf. DR. I. 20; SD. 326; NL. 66.
11 (C.13 ; K. XIX. 10). [1] Cf. DR. I. 21; SD. 327; NL. 69-70.
12 (C.14 ; K. XIX. 11). [1] Cf. DR I. 21; SD. 328; NL. 77.
13 (C.14 ; K. XIX. 12). [1] Cf. DR. 1. 22; SD. 329; NL. 89.
14 (C.15 ; K. XIX. 13).

15. Putting together all these naturally different stages which come together [in a play] for the production of the result conduces towards the fruition.

Play to begin with the Principal Plot

16. The Principal Plot which has been described before should be taken up at the Beginning [of a play], for it is to attain fruition.

17. The Plot should either have all the Junctures (*sandhi*) or lack some of them. The [general] rule requires that all the Junctures should occur in it, but due to a [special] reason some of them may be left out (lit absent).

Rules about the omission of Junctures

18, If one Juncture is to be omitted then the fourth one goes ; in case of an omission of the two Junctures, the third and the fourth are to be left out, and in case of the three to be omitted, the second, the third and the fourth should be given up.

19. In case of the Subsidiary Plot this rule will not apply ; for it is to serve the purpose of another [Plot]. Any event can be introduced in this [Subsidiary Plot] without violating the rule.

The five Elements of the Plot

20. The five stages of the plot such as the Beginning (*ārambha*)[1] etc. have five corresponding Elements of the Plot (*artha-prakṛti*)[2].

21. The Germ (*bīja*), the Prominent Point (*bindu*), the Episode (*patākā*), the Episodical Incident (*prakarī*) and the Dénouement (*kārya*) are the five Elements of the Plot (*artha-prakṛti*), which should be reckoned and applied in proper manner.

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15 (C. 16 ; K. XIX. 14)

16 (C.17 ; K. XIX. 15).

17 (C.18 ; K. XIX. 16). [1] Emend *yat-kāryam* into *tat kāryām*. See NL. 442ff.

18 (C.19 ; K. XIX. 17).

19 (C.20 ; K. XIX. 18).

20 (C.21 ; K. XIX. 19) [1] See DR. I. 19 ; SD. 324 NL. 57-58.

[2] See DR. I. 18 ; SD. 317; NL. 134-135.

21 (C.22 ; K. XIX. 20). [1] See above 20 note 2.

The Germ

22. That which scattered in a small measure, expands itself in various ways and ends in fruition, is called the Germ (*bīja*) of the Plot.

The Prominent Point

23. That which sustains the continuity (lit. non-separation) till the end of the play even when the chief object [of the play] is [for the time being] suspended, is called the Prominent Point (*bindu*).

The Episode

24. The event which is introduced in the interest of the Principal [Plot] and is treated like it, is called an Episode (*patākā*).

The Episodical Incident

25. When merely the result of such an event is presented for the purpose of another (*i. e.* the Principal Plot) and it has no Secondary Juncture (*anubandha*)[1] it is called the Episodical Incident (*prakarī*)[2].

The Dénouement

26. The efforts made for the purpose of the Principal Plot introduced [in play] by the experts, is called the Dénouement (*kārya*).

27. Among these [Elements] that which has others for its support (lit. purpose) and to which the rest are taken as subordinate, should be made prominent (lit. chief) and not the remaining ones.

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22 (C.23 ; K. XIX. 21). [1] Cf. DR. I. 17; SD. 318; NL. 136-137.

23 (C.24 ; N.XIX. 22). [1] cf. DR. I. 17; SD. 319; NL. giving a second view about the meaning of the *bindu* says:—अन्ये तु, यद्दि नाटकार्थस्य प्रकृतिभूतमवमानोत्साहाभ्यां प्रत्यङ्ग परिकीर्त्यते स बिन्दुः। यथा राघवाभ्युदये कैकय्याः प्रत्यङ्गमुत्कीर्तनम्। वेण्यां च कीर्त्यते द्रौपदीकेशाकर्षणम्। उत्साहे च नागानन्दे जीमूतवाहनस्य सर्वाङ्गे कीर्तनमिति। स च कार्यस्य समाप्तिं यावत् प्रवर्तयितव्यः (159ff. 173ff.). There is a third view also ; see NL. 183ff.

24 (C.25 ; K. XIX. 23). [1] Cf. DR. I. 13; SD. 320; NL. gives also a second view about the meaning of the *patākā* as follows : अन्ये पताकेत्युपनायकचरितमेव स्थूलार्थमपवर्णयन्ति (195ff.)

25 (C.26 ; K. XIX. 24). [1] As opposed to this, the *patākā* possesses continuity. *Anubandho nairantaryena pravartanam* (NL. 204).

[2] Cf. DR. I. 13 ; SD. 321 NL. 199ff.

26 (C.27 ; K. XIX. 25). [1] Cf. DR. I. 16; SD. 323; NL. 209ff. Read *yastu* (*vṛtta*, K.) as *vastu*, C. NL. reads *kāryam* for *vastu*.

27 (C.28 ; K. XIX. 26). [1] Cf. NL. 234ff.

Secondary Juncture in the Episode

28. One or more Junctures should be applied in an Episode (*patākā*). As these serve the purpose of the Principal [Plot] they called Secondary Junctures (*anubandha*).

Limit of the Episode

29. The Episode should come to an end either at the Develoment (*garbha*) or at the Pause (*vimarśa*). Why ? Because its treatment is for the purpose of something else (*i. e.* the Principal Plot).

The Episode Indication

30. When some matter being taken in hand (lit. already thought about), another matter of similar nature (lit. characteristics) is suggested through an accidental idea (*āgantuka-bhāva*), it is called Episode Indication (*patākā-sthāna*).

The First Episode Indication

31. The sudden development of a novel meaning (*arthasampatti*) due to an indirect suggestion, is called the First Episode Indication

The Second Episode Indication

32. Words completely carrying double meaning and expressed in a poetic language, are called the Second Episode Indication.

The Third Episode Indication

33. That which suggests with courtesy the object [of a play] in a subtle manner and in the form of a dialogue, is called the Third Episode Indication.

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28 (C.29 ; K. XIX. 27). [1] Some read *anubandha* as *anusandhi* ; cf. DR. III. 26-27.

29 (C.30 ; K. XIX. 28). [1] Emend *tasmāt* into *kasmāt*.

30 (C.31 ; K. XIX. 29). [1] DR.(I. 14) merely defines the term and ignores its varieties. But SD. (298-299) follows NŚ. and defines them. See NL. 1000-1001. Sāgaranandin says that these should not be applied to the last Juncture (*nirvahaṇa*).

31 (C.32 ; K. XIX. 30). [1] Emend *guṇavatyupa°* into *guṇa-vṛttyupa°* [2] See SD. 300; NL. 1007.

32 (C.33 ; K. XIX. 31). [1] Emend *vacasātiśaya°* into *vacaḥ sātiśaya°*. See SD. 301 and NL. 1015.

33 (C.34 ; K. XIX. 32). [1] See SD. 302; NL. 1021-1022.

The Fourth Episode Indication

34. Words with a double meaning expressed in a well-knit poetic language and having a reference to something [other than what appears at first sight] is called the Fourth Episode Indication.

35. The poetical composition meant to be acted should have the five Junctures (*sandhi*) and four Episode Indications (*patākā-sthānaka*)[1]. I shall next speak of the Junctures.

The five Junctures

36. The five Junctures in a drama are the Opening (*mukha*), the Progression (*pratimukha*), the Development (*garbha*), the Pause (*vimarśa*) and the Conclusion (*nirvahaṇa*)[1].

37. The Principal [Plot] is known to be consisting of the five Junctures (*sandhi*). The remaining Junctures are to be supported by the Junctures of the Principal [Plot][1].

The Opening

38. That part of a play, in which the creation of the Germ (*bīja*) as the source of many objects and Sentiments takes place, is called in consideration of its body the Opening (*mukha*, lit. face)[1]

The Progression

39. Uncovering of the Germ placed at the Opening after it has sometimes been perceptible and sometimes been lost, is called the Progression (*pratimukha*).

The Development

40. The sprouting of the Germ, its attainment or non-attainment and search for it, is called the Development (*garbha*)[1].

The Pause

41. One's pause (*vimarśa*, lit. deliberation) over the Germ (*bīja*) that has sprouted in the Development (*garbha*) on account

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34 (C.35; K.XIX.33). [1] See SD. 303; NL. 1033.
35 (C.36; K.XIX.34).
36 (C.37; K.XIX.35). [1] See DR. I. 23-24; SD. 331-332; NL. 458.
37 (C.38; K.XIX.36). [1] These relate to the Subsidiary Plot.
38 (C.39; K.XIX.37). [1] See DR. I 24-25; SD.333; NL. 536f. quotes NŚ.
39 (C.40; K.XIX.38). [1] Cf. DR. I. 30; SD. 334; NL. 684f.
40 (C.41; K.XIX.39). [1] Cf. DR. I. 36; SD. 335; NL. 710f.
41 (C.42; K.XIX.40).

of some temptation, anger or distress, is called the Juncture of that name (*i.e.* Pause)[1].

The Conclusion

42. Bringing together the objects [of the Junctures] such as the Opening (*mukha*) etc. along with the Germ (*bīja*), when they have attained fruition, is called the Conclusion (*nirvahaṇa*)[1].

43. These are Junctures of the Nāṭaka to be known by the producers of a drama. They may occur in the Prakaraṇa and the other types of plays as well.

Junctures vary in different types of drama

44. The Ḍima[1] and the Samavakāra[2] are to have four Junctures, and the playwright should never make the Pause (*vimarśa*) in them.

45. The Vyāyoga[1] and the Īhāmṛga[2] are to have three Junctures. There should be no Development and Pause (*avamarśa* = *vimarśa*) in these two, and the Graceful (*kaiśikī*) Style also has no place in them.

46. The Prahasana[1], the Vīthī[2], the Aṅka[3] and the Bhāṇa[4] are to have only two Junctures which should be the Opening (*mukha*) and the Conclusion (*nirvahaṇa*), and their Style should be the Verbal one (*bhāratī*).

47. These are the Junctures to be adopted by the producers in the ten types of play, Listen now about different kinds of Junctures which also will as it were mark their limits.

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[1] DR. I. 53 calls this *avamarśa*. SD. 336; NL. 770ff, gives two more definations of this Juncture. Read the second hemistich as क्रोधव्यसनजो वापि विमर्शं स इति स्मृतः.

42 (C.43; K.XIX.41). [1] Emend the first hemistich as follows :— समानयनम् अर्थानां मुखाद्यानां सबीजीनाम्. Cf. DR. I. 48-49; SD. 337; NL. 554 f.

43 (C.44; K.XIX. 42).

44 (C.45; K.XIX.44a, 43b). [1] See NŚ. XX. 90ff. [2] See *ibid* 78ff.

45 (C.46; K.XIX.43a, 44b). [1] See NŚ. XX. 84ff. [2] See *ibid.* 64ff.

46 (C.47-48; K.XIX. 45). [1] See NŚ. XX. 102ff. [2] See *ibid* 112ff. [3] See *ibid* 94ff. [4] See *ibid* 107ff.

47 (C.48; K.XIX. 46).

Subjuncture

48-50. The twentyone Sub-junctures are as follows[1] : Conciliation (*sāma*), Dissention (*bheda*), Making Gifts (*pradāna*), Chastisement (*daṇḍa*), Killing (*vadha*), Presence of Mind (*pratyutpannamatitva*), Blunder in Addressing (*gotra-skhalita*), Rashness (*sāhasa*), Terror (*bhaya*), Intelligence (*dhī*), Deceit (*māyā*), Anger (*krodha*), Strength (*ojas*), Concealment (*saṃvaraṇa*), Error (*bhrānti*), Ascertainment (*avadhāraṇa*)[2], Messenger (*dūta*), Letter (*lekha*), Dream (*svapna*), Portrait (*citra*) and Intoxication (*mada*).

Alternative Junctures

51 The events of the Junctures in their respective parts (*pradeśa*)[1] will in due order support those Limbs [of the Junctures] by means of their own qualities.

The sixfold needs of the Limbs of the Junctures

52-53. Expressing[1] the desired object, non-omission of any essential item in the Plot, accession to feeling in production, concealment of the objects to be concealed, telling tales of surprise[2] and disclosing things to be disclosed are the sixfold needs of the Limbs described in the Śāstra[3].

Uses of the Limbs of the Junctures

54. Just as a man without all his limbs are unable to fight a battle, so a play without the Limbs will be unfit for [successful] production[1].

55. A play (lit. a poem) though it may be poor as regards its theme (lit. meaning) will, when furnished with requisite Limbs, attain beauty because of the brilliance of its production.

48-50 (C.49-51; K.XIX.191b, 103b). [1] NL. 925ff. seems to give this passage more correctly with slight variation. The Sub-junctures (*sandhīnāṃ sandhi*) are to be distinguished from the Secondary Junctures (*anubandha=anusandhi*. DR. III.26 mentioned in 28 before.

[2] Read *bhavah* for *vadhaḥ*.

51 (C.52; K.XIX.47). [1] *Pradeśa* seems to signify Sub-juncture (*sandhīnāṃ sandhi*) discussed in 50 above. See NL. 923.

52-53 (C.53-54; K.XIX.48-49). [1] Read *vacanaṃ* for *racanā*.

[2] Emend *āścaryavad abhikhyātam* into *āścaryavad abhikhyānaṃ*.

[3] Cf. DR. I. 55; SD.407ff.

54 (C.55; K.XIX.49a, 50a). [1] Cf. SD. 407ff.

55 (C.56; K.XIX.50a, 51a).

56. And a play having lofty theme, but devoid of [requisite] Limbs, will never capture the mind of the good [critics] because of its [possible] poor production.

57. Hence in applying the Junctures [in a drama] the playwright should give them their Limbs properly. Now listen about about them [in detail].

The sixtyfour Limbs of the Junctures

58-59. The Limbs of the Opening (*mukha*) are ; Suggestion (*upakṣepa*), Enlargement (*parikara*), Establishment (*parinyāsa*), Allurement (*vilobhana*), Decision (*yukti*), Accession (*prāpti*), Settling (*samādhāna*), Conflict of Feeling (*vidhāna*), Surprise (*paribhāvana*), Disclosure (*udbheda*), Activity (*karaṇa*), and Incitement (*bheda*). Now listen about the Limbs in the Progression[1].

60-61. The Limbs of the Progression (*pratimukha*) are : Amorousness (*vilāsa*), Pursuit (*parisarpa*), Refusal (*vidhūta*), Pessimism (*tāpana*), Joke (*narma*), Flash of Joke (*narmadyuti*), Moving Forward (*pragamana*), Pacification (*paryupāsana*), Sweet Words (*puṣpa*), Thunderbolt (*vajra*)[1].

62-64. The Limbs of the Development (*garbha*) are : Misstatement (*abhūtāharaṇa*), Indication (*mārga*), Supposition (*rūpa*), Exaggeration (*udāharaṇa*), Progress (*krama*), Propitiation (*saṃgraha*), Deduction (*māna*), Supplication (*prārthanā*), Revelation (*ākṣipta*), Quarrel (*toṭaka*), Outwitting (*adhibala*), Dismay (*udvega*) and Consternation (*vidrava*)[1].

64-66. The Limbs of the Pause (*vimarśa* = *avamṛśa*) are : Censure (*apavāda*), Angry Words (*sampheṭa*), Insolence (*abhidrava*) Placation (*śakti*), Assertion (*vyavasāya*), Reverence (*prasaṅga*), Rebuke (*dyuti*), Lassitude (*kheda*), Opposition (*niṣedhana*),

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56 (C.57; K.XIX,51b, 52a). 57 (C.58;K.XIX.52b, 53a).

58-59 (C.59-60; K.XIX.53b, 25 a). [1] See DR. I. 25-26; SD. 338; NL. 552ff.

60-61 (C.61-62; K.XIX.55b, 57). [1] DR. I. 31-32 reads *śamana* for *tāpana*; SD. 351. NL. 645ff.

62-64 (C.63-65; K.XIX.58-59). [1] DR. I. 37-38, omits ***prārthanā*** and ***vidrava***, adds ***sambhrama***, and gives ***ākṣipta*** as ***ākṣepa*** ; SD. 365. See NL. 724ff. 64-66 (C.65-67; K.XIX.60-61).

Altercation (*virodhana*), Sumning up (*ādāna*), Concealment (*chādana*), and Foresight (*prarocanā*)[1].

66-69. The Limbs of the Conclusion are : Junction (*sandhi*), Awakening (*vibodha*), Assembling (*grathana*), Ascertainment (*nirṇaya*), Conversation (*paribhāṣana*), Confirmation (*dhṛti*), Gratification (*prasāda*), Joy (*ānanda*), Deliverance (*samaya*), Surprise (*apagūhana*), Clever Speech (*bhāṣana*), Retrospect (*pūrva-vākya*), Termination of the Play (*kāvya-saṃhāra*) and Benediction (*praśasti*). These are the sixtyfour Limbs of the Junctures [in a play][1].

Limbs of the Opening

69. I shall now give their definitions in due order[1].

Suggestion

Suggestion (*upakṣepa*) is the origin of the object of the play.[2]

Enlargement

70. Enlargement (*parikāra*) is the amplification of the object originated[1].

Establishment

Describing it (*i. e.* the object) thoroughly is called Establishment (*parinyāsa*)[2].

Allurement

71. The mentioning of good qualities is known as Allurement (*vilobhana*)[1].

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[1] Emend *vidrava* into *abhidrava*. DR. I. 44-45. omits *abhidrava, kheda, niṣedhana* and *sādana* and adds *vidrava, drava chalana* and *vicalana*; SD. 378ff. follows NŚ. except that *abhidrava* appears there as *drava*; *chādana* should be emended into *sādana*; see NL. 798ff.

66-68 (C.67-69; K.XIX.62-63). [1] Emend *dyuti*. See SD. 391 reads *kṛti* as *dhṛti*. DR. I. 49-50 gives *dhṛti* as *kṛti*, *pūrvavākya* as *pūrvabhāva*, *upasaṃhāra* as *kāvyasaṃhāra*. NL. 850ff. omits *sandhi* and *vibodha*, gives *dhṛti* as *dyuti*, and instead of the first two gives *artha* and *anuyoga*.

[2] Cf. DR. I. 40; SD. 374; NL. 755.

69 (C.71; K.XIX.64b-65a). [1] C. reads before this another couplet which in trans. is as follows : For the development of the Germ, all these (i.e. 64 limbs) should make up the Junctures properly and have clear meanings. This does not occur in K.

[2] See NL. 556; SD. 338 Cf. DR. I. 27.

70 (C.72; K.XIX.65b-66a). [1] See NL. 569; SD. 340 DR. I. 27.

[2] See NL. 575; SD. 341; DR. I. 27.

71 (C.73; K.XIX.69b-67a). [1] See DR. I. 27; SD. 342; NL. 586.

Decision

Settling the issues is called Decision (*yukti*)[2].

Accession

72. Accession (*prāpti*) is summing up the purpose of the Opening (*mukha*)[1].

Settling

Settling (*samādhāna*) is summing up the purpose of the Germ (*bīja*)[2].

Conflict of Feelings

73. Joys and sorrows occurring in a situation, is called onflict of Feelings (*vidhāna*)[1].

Surprise

Surprise (*paribhāvana*) is an excitement giving rise to curiosity[2].

Disclosure

74. The sprouting of the purpose of the Germ (*bīja*), is called Disclosure (*udbheda*)[1].

Activity

Taking up the matter in question is called Activity (*karaṇā*)[2]

Incitement

75. That which is meant for disrupting an union is called Incitement (*bheda*)[1].

These are the limbs of the Opening (*mukha*).

Limbs of the Progression

I shall now speak of those of the Progression (*pratimukha*).

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[2] See SD. 343; DR. I. 28; Haas translates it differently. SD. 343 and NL. 593 seem to misunderstand this definition.

72 (C.74; K.XIX.67b-68a). [1] Emend *sukhārtha*° to *mukhārtha*°. See NL. 598-599. DR. I. 28; and SD. 344 follows what seems to be a wrong reading of the NŚ. [2] See NL. 605 f. Cf. DR, 1. 28; SD. 345.

73 (C.75; K.XIX.68b-69a). [1] See DR. I. 28; SD. 346; NL. 609-610.

[2] See NL. 617; Cf. DR. I. 29; SD. 347.

74 (C.76; K.XIX.69b-70). [1] See SD. 348; NL. 620. Cf. DR. I. 29.

[2] See SD. 349; NL. 623. Cf. BR. I. 29.

75 (C.77; K.XIX.70b). [1] See NL, 626; SD. 350. Cf. DR. I. 29.

Amorousness

76. Amorousness (*vilāsa*) is the desire for the pleasure of love (*rati*)[1].

Pursuit

Pursuit (*parisarpa*)[2] is the pursuing of an object once seen and then lost.

Refusal

77. Refusal (*vidhūta*)[1] is not complying with the request made [by any one].

Pessimism

Thinking about (lit. seeing) some danger [in future] is called Pessimism (*tāpana*)[2].

Joke

78. The laughter which is meant for sports is called Joke (*narma*)[1].

Flash of Joke

The laughter which is meant for concealing one's fault is called Flash of Joke (*narma-dyuti*)[2].

Moving Forward

79. Speaking words which bring in other words after them is called Moving Forward (*pragamana*)[1].

Hindrance

Appearance of some calamity is called Hindrance (*nirodha*)[2].

Pacification

80. Conciliating an angry person is called Pacification (*paryupāsana*)[1].

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76 (C.78; K.XIX.71). [1] See SD. 352; NL. 650ff. Cf. DR. I. 32.

[2] See SD. 353; DR. I. 32-33. Cf. NL. 657.

77 (C.79; K.XIX.72). [1] Cf. NL 663; DR. I. 33; SD. 354 has *vidhṛta* for *vidhūta*.

[2] See NL. 669 Cf. SD. 355 defines it as *upāyadarśana*. DR. defines *śama* instead of *tāpana* (I.33).

78 (C.80: K.XIX.73). [1] Cf. DR. I. 33; DR. 356; NL. 1310ff.

[2] Cf. DR. I. 33; SD. 357; NL. 672.

79 (C.80; K.XIX.74). [1] Read *uttarottaram vākyam tu bhavet pragamanam*. Cf. NL. 676; DR. I. 34; SD. 358.

[2] See NL. 683; DR. I.34; SD. 359 reads *virodha* for *nirodha*.

80 (C.82; K.XIX.75). [1] See NL. 687. Cf. DR. I. 34; SD. 360.

Sweet Words

Mentioning some favourable peculiarity is called Sweet Words (*puṣpa*, lit. flower)[2].

Thunderbolt

81. Harsh words uttered on one's face is called Thunderbolt (*vajra*)[1].

Reference

Reference (*upanyāsa*) is a remark based on reason.

Meeting of Castes

82. Coming together of the four castes is called Meeting of Castes (*varṇa-saṃhara*)[1].

These are the Limbs of the Progression (*pratimukha*).

Limbs of the Development

Now listen about those in the Development (*garbha*).

Mis-statement

83. [A speech] founded on deceit is called Mis-statement (*kapaṭāśraya*)[1].

Indication

Speaking out [one's] real intention (lit. reality) is called Indication (*mārga*)[2].

Supposition

84. A hypothesis with which novel meanings are combined, is called Supposition (*rūpa*)[1].

Exaggeration

A speech with an overstatement is called Exaggeration (*udāharaṇa*)[2].

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[2] Cf. DR. I. 34; SD. 361; NL. 691.

81 (C.83; K.XIX.76). [1] Emend *pratyakṣa-rūpam* into *pratyakṣa-rukṣam*. Cf. NL. 697; I. 35 SD. 362.

[2] See NL. 700; cf. DR. I. 35; SD. 363ff. defines it differently and refers to the view of the NŚ as *kecit tu* etc.

82 (C.84; KN.XIX.77). [1] NL. 704ff. defines it as *varṇitasyārthasya tiraskāro* (concealing the matter expressed), and refers to the view of the NŚ. as *caturṇām varṇānām sammelanam api ke'pi varṇayanti.* See SD. 364; DR. I. 35.

83 (C.85; K.XIX.78). [1] Cf. DR. I. 38; SD. 365; NL. 727.

[2] Cf. SD. 366; NL. 730; DR. I. 38.

84 (C.86; K.XIX.79). [1] Cf. DR. I. 39; SD. 367; NL. 735.

[2] Cf. NL. 738; DR. I. 39; SD. 368.

Progress

85. Foreseeing of what is coming afterwards, is called Progress (*krama*)[1].

Propitiation

Use of sweet words and gift, is called Propitiation (*saṃgraha*)[2],

Deduction

86. Perceiving something by the name of a thing similar to it in form, is called Deduction (*anumāna*)[1].

Supplication

Request for love's enjoyment (*rati*), rejoicing, festivity and the like, is called Supplication (*prārthanā*)[2].

Revelation

87. The unfolding [of the Germ] in the Development (*garbha*), is called Revelation (*ākṣipta*)[1].

Quarrel

An angry speech is called Quarrel (*toṭaka*)[2],

Outwitting

88. Cheating of a deceitful person is called Outwitting (*adhibala*)[1].

Dismay

Fear arising from the king, an enemy or a robber is called Dismay (*udvega*)[2].

Panicky Commotion

89. Flurry caused by fear from the king or fire is called Panicky Commotion (*vidrava*)[1].

These are the Limbs in the Development (*garbha*).

Limbs of the Pause

Now listen about those in the Pause (*avamarśa* = *vimarśa*).

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85 (C.87; K.XIX.80). [1] Emend *bhāvaktvo* into *bhāvitatvo*. Cf. SD. 369; NL. 740; DR. I. 39. [2] Cf. SD. 370; NL. 744; DR. I. 40.

86 (C.88; K.XIX.81). [1] Cf. NL. 746; DR. I. 40; SD. 371.

[2] Cf. SD. 372; DR. I. 40. NL. 749.

87 (C.89; K.XIX.82). [1] Cf. DR. I. 42 has *ākṣepa*; SD. 373 has *kṣipti*=*ākṣipti*; NL. 751 has *utkṣipta*.

88 (C.90; K.XIX. 83). [1] Cf. SD. 375; DR. I. 40; NL. 7[illegible].

[2] Cf. SD. 376; NL. 761; DR. I. 42.

89 (C.91; K.XIX. 84a). [1] Cf. DR. I. 42; SD. 377. NL. 766.

Censure

90. Proclaiming anyone's fault is called Censure (*apavāda*).[1]

Angry Words

Words spoken in anger are called Angry Words (*sampheṭa*)[2].

Insolence

91. Trangression of the superiors is called Insolence (*abhi-drava*)[1].

Placation

Allaying of disagreement [with anyone] is called Placation (*śakti*)[2].

Assertion

92. A promise made on account of some reason is called Assertion (*vyavasāya*)[1].

Reverence

Mentioning one's superiors is called Reverence (*prasaṅga*)[2].

Rebuke

93. Words spoken in contempt are called Rebuke (*dyuti*)[1].

Lassitude

Fatigue arising from a mental effort is called Lassitude (*kheda*).

Opposition

94. Obstruction to one's desired object is called Opposition (*niṣedha*)[1].

Altercation

Speaking and counter-speaking in excitement is called Altercation (*virodhana*)[2].

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90 (C.92; K.XIX.84b-85a). [1] See NL. 801; Cf. DR. I. 45; SD. 378.
[2] See NL. 807, Cf. DR. I. 45; SD. 379.

91 (C.93; K.XIX.86b-86a). [1] Emend *vidrava* into *abhidrava*. See NL.813. SD.381 and DC. I. 45, has *drava* in place of *abhidrava*.
[2] Emend *virodhopagamo* into *virodhopaśamo* ; cf. NL. 819; DR. I [illegible] SD. 383.

92 (C.94; K.XIX.87a-86b). [1] Emend *pratiñājdoṣa* into *pratijñāhetu* [illegible] 8[illegible]4: SD. 380 DR. I. 47.
[2] [illegible] DR. I. 46; SD. 384. NL. 826 defines differenely.

9[illegible] [illegible] XIX.90b.). [1] Cf. NL. 829; DR. I. 46, SD.382; SD. 385.
[illegible] SD. 385.

94 [illegible] 838, and SD. 386 has *pratiṣedha* in place of this.
[2] Cf. [illegible] 840; SD. 387.

Summing up

95. Bringing together (lit. attaining) [all aspects] of the Germ (*bīja*) and the action is called Summing up (*ādanā*)[1].

Humiliation

Putting in insulting words for some purpose is called Humiliation (*sādana*)[2].

Foresight

96. That which represents the Conclusion (*saṃhāra*) [in advance] is called Foresight (*prarocanā*)[1].

These are the limbs in Pause (*avamṛśa* = *vimarśa*).

The Limbs in Conclusion

Now listen about those in the Conclusion (*saṃhāra* = *nirvahaṇa*).

Junction

97. The coming up of the Opening (*mukha*) and the Germ is called Junction (*sandhi*)[1].

Awakening

Looking duly for the Dénouement (*kārya*) is called Awakening (*vibodha*)[2].

Assembling

98. Intimation of [the various aspects] of the Dénouement is called Assembling (*grathana*)[1].

Ascertainment

Declaration of facts personally known is called Ascertainment (*nirṇaya*)[1].

Accusation

99. That which is said to blame some one, is called Accusation (*paribhāṣaṇa*)[1].

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95 (C.97; K.XIX. 99). [1] See NL. 844, DR. I. 48; SD. 389.

[2] Emend *chādana* into *sādana*. See NL. 848. DR. I. 46 has wrongly *chālana* for *sādana* SD. 390 also has *chādana* wrongly,

96 (C.98; K.XIX.88a, 91a). [1] See SD. 388; NL. 850. DR. I. 47.

97 (C.99; K.XIX. 91b-92a). [1] Emend *sukhabijo* into *mukhabijo* ; cf. DR. I. 51; SD. 392.

[2] Cf. DR. I. 51; SD. 393.

98 (C.100; K.XXI.92b-93a). [1] Cf. DR. I. 51, SD. 394; NL. 864.

[2] Cf. S. 395; DR. I. 51 ; NL. 870.

99 (C.101; K.XIX.93b-94a). [1] Cf. NL. 873; SD. 396, DR. I. 52 defines the Limb differently.

Confirmation

Turning to use (lit. conquering) the object gained is called (*dhṛti*)[2].

Gratification

100. Treating one with waiting upon or the like, is called Gratification (*prasāda*)[1].

Joy

Attaining objects [of one's desire] is called Joy (*ānanda*)[2].

Deliverence

101. Passing away of all misery, is called Deliverance (*samaya*)[1].

Surprise

Appearence of something wonderful is called Surprise (*upagūhana*)[2].

Clever Speech

102. Words mentioning conciliation, gift and the like are called Clever Speech (*bhāṣaṇa*)[1].

Retrospect

Retrospect (*pūrva-vākya*)[2] is to be understood as a reference to something spoken before.

Termination

103. Giving and receiving of a boon is called Termination (*kāvya-saṃhāra*)[1].

Benediction

[A prayer seeking perfect] peace to the king and the country is called Benediction (*praśasti*)[2].

104. With a view to introducing Sentiments (*rasa*) and

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[2] Emend *dyuti* into *dhṛti* Cf. DR I. 53; SD, 397.

100 (C.102; K.XIX.94b-95a). [1] Cf. NL. 879; SD. 398; DR; I. 52.

[2] Cf. NL. 881; SD. 399; DR. I. 52.

101 (C.103;K.XIX.95b-96a). [1] Cf. DR. I. 52; SD. 400; NL 883.

[2] Cf. NL. 889; SD. 401; DR. I. 53.

102 (C.104; K.XIX.96b-97a). [1] Cf. SD. 402; DR. I. 53. NL. 891.

[2] Cf. NL. 891; SD. 403.

103 (C.105; K.XIX.97a-98a). [1] See SD. 404; cf. NL. 893, DR. I. 54.

[2] Read *nṛpa-deśa*. Cf. SD. 405, NL. 895, DR. I. 54.

104 (C.106; K.XIX.98b-99a). [1] Cf. SD. 406; NL. 906.

States (*bhāva*) an expert playwright should insert all these Limbs into appropriate Junctures of his work[1].

105. Considering [the scope] of the Action or its condition he may sometimes insert all the Limbs or a combination of two or three [of them] into the Junctures[1].

Five Explanatory Devices

106. The Supporting Scene (*viṣkambhaka*), the Intimating Speech (*cūlikā*), the Introductory Scene (*praveśaka*), the Transitional Scene (*aṅkāvatāra*), and the Anticipatory Scene (*aṅkamukha*) are five Explanatory Devices (*arthopakṣepaka*)[1].

The Supporting Scene

107. The Supporting Scene (*viṣkambhaka*)[1] should employ the middling[2] male characters, relate to the opening Juncture (*mukhasandhi*)[3] only of the Nāṭaka, and it is [to be] graced (lit. refined) by a priest, minister or Kañcukin (armour-bearer).

108. The Supporting Scene is of two kinds; pure and mixed. Of these the pure is made up of the middling characters and the mixed of the inferior and the middling ones.

The Intimating Speech

109. When some points are explained by a superior, middling or inferior character from behind the curtain, it is called the Intimating Speech (*cūlikā*)[1].

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105 (C.107; K.XIX.99b-100a). [1] See above 104 note 1.

106 (C.108; K.XIX,104). [1] Cf. DR. I. 58; SD. 308. NL. 393. Haas translates *arthopakṣepaka* as "Intermediate Scenes", see p. 33. But the 'Explanatory Devices' are all not complete scenes but parts of scenes, *vide infra.*

107 (C.109; K XIX.105). [1] Cf. SD. 308; DR. 338; DR. I. 59 Emend *viṣkambhakas tu saṃskṛta* into *viṣkāmbhakaḥ saṃskṛtaḥ* NL. 362 f. quotes the view of Cārāyaṇa as follows: प्रकरण नाटकविषयी विष्कम्भक इति. (*Viṣkambhaka* relates to the Prakaraṇa and the Nāṭaka only). It seems that such was the case at a later stage of the development of Indian drama. First it related to the Nāṭakas only.

[2] For a definition of the middling character see NŚ. XXXIV. 4

[3] According to this direction the *viṣkambhaka* at the beginning of Pañca. would be an ideal one.

108 (C.110; K.XIX.106).

109 (C.111; K.XIX.107). [1] Cf. NL. 414 f., 438f.; DR. I. 61; SD. 310.

The Introductory Scene

110. The Introductory Scene (*praveśaka*) in relation to the Nāṭaka and the Prakaraṇa, is to occupy a place between two Acts and to treat the summary of the Prominent Point (*bindu*)[2].

111. The Introductory Scene should be known as not consisting of the exploits of the superior and the middling characters and there should be no exalted speech in it, and its language should be Prakrit[1].

The Transitional Scene

112. As in practice it falls between two Acts or within an Act, and relates to the purpose of the Germ (*bīja*), it is called the Transitional Scene (*aṅkāvatāra*).

The Anticipatory Scene

113. When the detatched beginning of an Act is summarised beforehand by a male or a female character, it is called the Anticipatory Scene (*aṅkamukha*)[1].

An ideal Nāṭaka

114-117. The playwright should write a Nāṭaka having

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110 (C.112; K.XIX.108). [1] Cf. DR. I. 60-61; SD 309; NL. 307ff.

111 (C.113; K.XIX.109). [1] See NŚ. XX. 32. Cf. DR. I. 60-61. SD. 309. C. gives one additional couplet after this. But this (not occuring in K.) seems to give no new information.

112 (C.115; K.XIX.110). [1] Cf. DR. I. 62.63; SD. 311; NL. 398-399. The def. is not very clear. The *aṅkāvatāra* seems to furnish an indication of the subject-matter of the next Act. An example of this seems to be the dialogue of the Ceṭī and Vāsavadattā at the end of the Act II. of Svapna. This relates to the making of a garland by Vāsavadattā. Another example may be Avimāraka speaking एष: समास: । सर्वथा प्रवेष्टव्यं कुन्तिभोजस्य कन्यान्तःपुरम् । तदनुमन्तुमर्हसि महाब्राह्मण:, II. 5-6. This gives a clue to the subject-matter of the next Act which treats Avimāraka's entry into the royal harem.

113 (C.116; K.XIX 111). [1] The *aṇkamukha* seems to relate mostly to plays other than of the Nāṭaka and the Prakaraṇa types. Examples of this are perhaps the speeches of the Bhaṭa in the beginning of the Karṇa, and of the Dūtagha., The reason for the above assumption is that the rules prescribe *viṣkambhaka* for Nāṭakas only (see 107), and *praveśakas* for both Nāṭakas and Prakaraṇas (see 110). Cf. DR. I. 62; SD. 312, 313; NL. 408.

114-117 (C.117-120; K.XIX.112-115).

[different] Styles and minor Limbs (*pratyaṅga*)[1], Episode Indication (*patākā*)[2], Explanatory Devices (*athapratikriyā*)[3] arising from the five stages (*avasthā*)[4], having five Junctures (*sandhi*)[5], twentyone Alternative Junctures[6], sixtyfour Limbs (*aṅga*)[7], thirtysix *lakṣaṇas*[8], Guṇas (excellence)[9] and figures of speech (*alaṃkāra*)[10], many Sentiments[11], topics of many enjoyments, exalted speeches, characters of great people, description of good conduct, and it should be popular, wellknit in its Junctures, easy for production [on the stage], composed with soft words and capable of giving pleasure.

118. The condition of the world arising from the happiness and misery and connected with the activity of various people should find a place in the Nāṭaka[1].

119. There is no wise maxim, no learning, no art or craft, no device, no action that are not found in the drama (*nāṭya*)[1].

120. And the human nature with its joys and sorrows depicted through the means of representation such as Gestures, [Words, Costume and Temperament] is also called a drama (*nāṭya*)[1].

121. A mimicry of the past exploits of gods, sages, and human beings should be also called a drama[1].

122. As [this] is represented (*abhinīyate*) and interpreted (*gamyate*) by the actors who after suppressing their own nature make [for this purpose] various movements of their different limbs, it is called the Nāṭaka[1].

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[1] *Pratyaṅga* has not been defined anywhere. It is possible that the reading is corrupt.

[2] *Patākā* here stands for *patākā-sthānaka* just as "Bhīma" for "Bhīmasena", see above 30ff.

[3] *Arthapratikriyā* is only a synonym of *arthaprakṛti*. See before 20ff. [4] See before 6ff. [5] See before 35ff.

[6] See before 48ff. [7] See before 58ff. [8] See NŚ. XVII. 1ff.

[9] See NŚ. XVII.96ff. [10] See NŚ. XVII.43ff. [11] Se NŚ. VI.

118 (C. 121; K.XIX.116). [1] Cf. NŚ. I.120

119 (C.122; K.XIX.117). [1] See NŚ. I.116

120 (C.123; K.XIX.118). [1] See NŚ. I.121

121 (C.124; K.XIX.119). [1] See NŚ. I.120

122 (C.125; K.XIX.120). [1] This very clearly defines the artistic character of drama.

123. The Nāṭaka is to be so composed as to include all States, Sentiments, inclination to all deeds, and the various conditions [of men and nature][1].

124. The various arts and crafts produced by human beings may be applied in the Nāṭaka[1] in their endless forms[1].

125. One is to construct a Nāṭaka [only] after observing the human character, strength and weakness of men, their [mode of] enjoyment and reasoning[1].

126. In succeeding ages men will be difficient in wisdom ; hence those who will be born [after us] will have small learning and intellect.

127. When the world deteriorates, men's intellect, activity, [production of] crafts and skill in arts will dwindle.

128. Hence after observing the strength and the weakness of human feeling, one should compose the Nāṭaka with pleasent and easily intelligible words.

129. The plays (lit. poems) which contain [harsh], words like *cekrīḍita*[1] is repulsive (lit. do not shine) like a courtezan in the company of a Brahmin bearing a Kamaṇḍalu.

130. O Brahmins, I have spoken about the Plot with its Junctures and Limbs. I shall hereafter speak of the characteristics of the Styles.

Here ends chapter XXI of Bharata's Nāṭyaśāstra, which treats of the Limbs of the Junctures.

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123 (C.126; K.XIX.121). [1] Cf. NŚ. I.113

124 (C.127; K.XIX.122). [1] Emend *ekakarma* into *lokakarma*.

125 (C.128; K.XIX. 123). [1] This puts emphasis on depicting characters in a drama.

126 (C.129; K.XIX.124). 127 (C.130; K.XIX.125).

128 (C.131; K.XIX.126).

129 (C.132; K.XIX.127). 1 Bhāsa actually uses the root of this verb form in his Avi. (III.18.0).

130 (C.133; K.XIX.128).

CHAPTER TWENTYTWO

THE STYLES

The origin of the Styles

1. I shall now explain in detail (lit. from the beginning) the rise of the Styles (*vṛtti*) and [in relation to them] the origin and the formation of dramas[1].

2-3. When the lord Acyuta (Viṣṇu) after reducing the universe into a single [vast] ocean and compressing the creation [into a seed] by his supernatural power, was lying on the couch of snake, the two Asuras Madhu and Kaiṭabha maddened with the pride of their strength challenged the god at once for battle[1].

4-5. These two, after making gestures of challenge, (lit. rubbing their arms) fought the imperishable lord Viṣṇu (*bhūta-bhāvana*, lit. the creator of beings) with their fists and legs (lit. knees), and while doing so they also assailed him (lit. one another) with harsh words and shook as it were the ocean with their reviling speech[1].

The origin of the Verbal Style

6-7. Hearing the various [abusive] words of these two who were threatening[1] [Viṣṇu], Druhiṇa (Brahman) was slightly perturbed in mind and said, "Is it the *bhāratī vṛtti* that start with these words [for the fighters] and goes on increasing stage by stage ? Kill the two [at once]."

8-10. Hearing these words of Pitāmaha (Brahman), Madhusūdana (Viṣṇu) said, "Yes, I have made this *bhāratī vṛtti*

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1 (C.1; K.XX.1). [1] Sāgaranandin explains the *vṛtti* as follows : नेपथ्यो गीतवादित्ररसभावाभिनयनृत्यजातीनां क्वापि विशेषे वर्तनमिति वृत्तिः कथितः। अथवा विलास-विन्यासक्रमो वृत्तिरिति, NL. 1044ff.

2-3. (C.2-3; K.XX.2-3). [1] The story of Nārāyaṇa's reducing the three worlds into 'a single ocean' occurs in the Rām. VII. 72; Kūrma P. XIII. See JK. under Viṣṇu (8) and Nārāyaṇa (8).

4-5 (C.4-5; K.XX.4-5). [1] Madhu and Kaiṭabha charged Nārāyaṇa with the theft of the Vedas. Rām. VII. 72. See JK. under Kaiṭabha.

6-7 (C.6-7; K.XX.6-7). [1] Emend *garjatoḥ* into *tarjatoḥ* (*tarjatām*, K).

8-10 (C.8-10; K.XX.8-10).

for the purpose of my work. It will be the *bhāratī vṛtti* of the speaker, in which words will preponderate. I shall kill these two Asuras today". So saying Hari (Viṣṇu) with his perfect gestures[1] and Aṅgahāras[2] severely fought these two Daityas who were experts in the method of battle.

11. At that time Hari's pacing with the Sthānakas[1] on the ground created a great *bhāra* (burden) on the earth (*bhūmi*); the *bhāratī vṛtti* (Verbal Style) was built on that (*bhāra*)[2].

The origin of the Grand Style

12. And at that [very] time, by the rebounding of the bow named Śārṅga which was intensely brilliant, steady and full of much *sattva* (strength) the *sāttvatī vṛtti* (Grand Style) was made[1].

The origin of the Graceful Style

13. When [in course of fighting] the god moved sportively with various Aṅgahāras and tied up his *śikhā* (*keśa* ?) the *kaiśikī vṛtti* (Graceful Style) was made[1].

The origin of the Energetic Style

14. Then from the various personal combats which were full of energy and excitement, and which entailed various Cāris the Energetic (*ārabhaṭī vṛtti*) was made[1].

15. Whatever acts the god Brahman observed as arising out of the different Styles (*vṛtti*), were associated[1] by him (Druhiṇa = Brahman) with words suitable to their meaning.

16. When the two Asuras Madhu and Kaiṭabha were killed by Hari (Viṣṇu) Brahman spoke to him (Nārāyaṇa = Viṣṇu) who was the subdduer of foes (*arindama*).

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[1] *aṅgaiḥ* here means *āṅgikaiḥ* and *aṅgahāraiḥ*.

[2] See NŚ. IV.19-27, 170ff.

11 (C.11; K. XX.11). [1] See NŚ. XI. 49ff.

[2] This is a clear instance of folk-etymology and does not really explain the origin of this Style. It possibly comes from the Bharata tribe ; see NŚ. I. 41 f.n.

12 (C.12; K.XX.12). [1] See above 11 note 2.

13 (C.13; K.XX.13). [1] See above 11 note 2.

14 (C.14; K.XX.14). [1] See above 11 note 2.

15 (C.15; XX.K.15). [1] Emend *pratyapūjayat* into *pratyayojayat*.

16 (C. 16; K.XX.16).

The origin of the Nyāya

17-18. O god, thou hast killed the Dānavas with various clear, expressive and graceful Aṅgahāras ; hence this method of personal combat [applicable] in throwing all kinds of missiles in this world, will be termed as Nyāya[1].

19. Even this fight made with the Aṅgahāras which arose from the Nyāyas and observed them (Nyāyas) [in practice] will be called the Nyāya[1].

20. Then the high-souled Druhiṇa (Brahman) gave over to the gods this Style full of various States and Sentiments, [for its use] in the production of plays.

21-22. The name Style (*vṛtti*) was made a repository of the various States and the Sentiments. And whatever was made and in whatever manner, the exploits of the god (Viṣṇu) were utilised by the sages in fashioning the similar Styles arising from the Words and the Gestures which have their origin in materials taken from the four Vedas[1], and which also have Words and Gestures as their chief characteristics.

23. These Styles which were desired, wellborn and full of various Cāris, were again, taken by me at Druhiṇa's command, for the purpose of making plays (lit poem)[1].

24. The Verbal Style (*bhāratī vṛtti*) was from the Ṛgveda, the Grand (*sāttvatī*) from the Yajur-veda, the Graceful (*kaiśikī*) from the Sāma Veda and the remaining one (i.e. the Energetic or (*ārabhaṭī*) from the Atharva [Veda][1].

25. The Style which is to be applied by the male characters and not by females and which gives prominent place to speeches

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17-18 (C.17-18; K.XX.17-18). [1] See NŚ. XI. 74ff.

19 (C.19; K.XX.19). [1] See NŚ. IV. 170ff.

20 (C.20; K.XX.20a, 21a).

21-22 (C.21-22; K.XX.21b-23a). [1] Emend *nāṭyaveda* into *caturveda*.

23 (C.23; K. XX.20b, 23b). [1] Emend 23a as follows. पुनरिष्टा सुजाता च नानाचारी-समाकुला.

24 (C.24; K.XX.24). [1] This is a different story about the origin of the *vṛttis*. See before 2-14.

25 (C.25; K.XX.25).

made in Sanskrit, is used by the eponymous *bharatas* (actors) as *bhāratī* (Verbal)[1].

The four varieties of the Verbal Style

26. It has four varieties such as the Laudation (*praro'anā*), the Introduction (*āmukha*), the Vīthī and the Prahasana, and these have became its component parts (*aṅga*)[1].

The Laudation

27. The Laudation (*prarocanā*) in the Preliminaries is to attain success, prosperity, good luck, victory and removal of all sins.[1]

The Introduction

28-29. That part of a play where an actress[1], the Jester or the Assistant has a talk with the Director on some relevent topic, and they use interesting words or adopt any type of the Vīthī or talk in any other way is called the Introduction (*āmukha*)[1]. I shall speak in detail about its five varieties (lit. elements).

The five varieties of the Introduction

30. The Accidental Interpretation (*udghātyaka*), the Opening of the Story (*kathoghāta*), the Particular Presentation (*prayogātiśaya*) the Personal Business, (*pravṛttaka*) and the Transferrence (*avalgita*) are the five varieties of the Introduction (*āmukhā*)[1].

31. Of these the characteristics of the Accidental Interpretation (*udghātyaka*)[1] and the Transferrence (*avalgita*)[2] have been mentioned by me. I shall now speak in detail of the characteristics of the rest.

Opening of the Story

32. [That Introduction] in which a character enters [the stage] taking up a remark of the Director or its meaning, is called the Opening of the Story (*kathodghāta*)[1].

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[1] NL. 1054ff. DR. II. 5 ; SD. 274, AP. modifies this def. by adding *strīyuktā prākṛtoktitā*, Haas, on DR. III. 5 (p.81).

26 (C 26; K.XX 26). [1] Cf. NL. 1008-69; DR. III. 5 ; SD. 285.

27 (C.27; K.XX.27). [1] Cf. NL. 1070-71ff; DR. III. 6 ; SD. 286.

28-29 (C.28-29; K.XX.28-29). [1] Cf. NL.1178-81, DR. III. 7 SD. 286.

30 (C.30; K.XX.30). [1] Cf. NL. 11-88-89 DR. III. 8, SD. 287.

31 (C 31; K.XX.31). [1] See NŚ. XX.117 Cf. NL. 1189 ;. DR. III. 14 SD. 288. [2] See NŚ. XX. 118; NL. 1192, DR. III. 15; SD. 292.

32 (C.32; K.XX.32). [1] Cf. NL, 1196; DR. III. 9; SD. 289.

Particular Presentation

33. When, over this production [of the Introduction] the Director imposes another production and then a character enters [the stage], it is called the Particular Presentation (*prayogātiśaya*).[1]

Personal Business

34. [The Introduction] in which the Director speaks on some business in hand and taking cue from this (lit. with its help) a character enters the stage, it is called the Personal Business (*pravṛttaka*)[1].

35. Taking up one of these types and skilfully giving double meaning to it, the wise [playwright] should construct the Introduction by freely assembling different characters[1].

36. The wise are thus to know the Introduction with different bases[1]. The characteristics of the Vīthī[2] and the Prahasana[3] have been mentioned before.

37. These are the eight[1] different aspects (lit. meanings) of the Verbal Style I spoke of. I shall now explain the rules of the Grand Style (*sāttvatī*) with its characteristics.

The Grand Style

38. The Style which is endowed with the *sāttvata* quality, the Nyāyas, metres, and has exuberance of joy and an undercurrent of the State of sorrow[1], is called Grand (*sāttvatī*)[2].

39. The Grand Style is known to consist of representation by Words and Gestures, and of strength in speeches and acts showing the rise of spirit.

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33 (C.33; K.XX.33). [1] See NL. 1201-1202; DR. III. 11; SD. 290.

34 (C.34; K.XX.32). [1] Cf. NL. 1214-1215; SD. 291; DR. III. 10.

35 (C.35; K.XX.35). [1] i.e. actress, Jester or the Assistant. See 28 above.

36 (C.36; K.XX.36). [1] Emend *vivbudhāśrayam* into *vividhāśrayam*.
[2] See NŚ. XX. 111ff. [3] See NŚ. XX. 101ff.

37 (C.37; K.XX.37). [1] Prarocanā, Vīthī, Prahasana and five varieties of Āmukha. See before 26-30.

38 (C.38; K XX.38). [1] This shows that no pathetic subject-matter should find a place in this Style..
[2] See NL. 1234ff. SD. 416. DR. II. 53.

39 (C.39; K.XX.39).

40. It is to contain the Sentiments such as Heroic (*vīra*), the Marvellous (*adbhuta*) and the Furious (*raudra*) and to a small extent (*alpa*) the Pathetic (*karuṇa*) and the Erotic (*śṛṅgāra*), and characters in it should be mostly majestic and defying one another[1].

The four varieties of the Grand Style

41. It is known to have the four varieties such as challenge (*utthāpaka*), Change of Action (*parivartaka*), Harsh Discourse (*saṃlāpaka*) and Breach of Alliance (*saṃghāta*)[1].

Challenge

42. One's rising up with a view to conflict after saying "I am getting up [for battle, now] show me your own prowess" is called the Challenge (*utthāpaka*)[1].

Change of Action

43. If after leaving the thing which caused the rising up, one takes to other things due to some need, it is called the Change of Action (*parivartaka*)[1].

Harsh Discourse

44. Various kinds of words containing abuse or insult whether these arise from a challenge or not, are called Harsh Discourse (*saṃlāpaka*)[1].

Breach of Alliance

45. The stopping of an alliance for the sake of a friend,[1] money or due to an accident or [one's] own fault, is called Breach of Alliance (*saṃghāta*)[2].

46. These are the eight meanings[1] of the Grand Style that I spoke of. I shall hereafter describe the characteristics of the Graceful Style (*kaiśikī vṛtti*)[1].

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40 (C.40; K.XX.40). [1] See NL. 1271-1273).

41 (C.41; K.XX.41). [1] Cf. DR. II. 53 SD. 416, NL. 1274ff.

42 (C.42; K.XX.42). [1] Cf. NL. 1276, 4278. The text on this point seems to be corrupt, also cf. DR. II. 54; SD. 416.

43 (C.43; K.XX.43). [1] Cf. DR. II. 55; SD. 419; NL. 1279-1282.

44 (C.44; K.XX.44): [1] Cf. DR. II. 54; SD. 418, NL. 1288.

45 (C.45; K.XX.45). [1] Read *mitrārtha-kārya*.

[2] Cf. NL. 1298-1299; DR. II. 55; SD. 417.

46 (C.46; K.XX.46). [1] *Utthāpaka, parivarttaka,* the two kinds of *saṃlāpaka* and the four kinds of *saṃghāta*. See before 41, 44, 45.

The Graceful Style

47. That Style is called Graceful (*kaiśikī*) which is specially interesting on account of charming costumes worn by [*dramatis personae*] mostly women, and in which many kinds of dancing and singing are included and the themes acted are practices of love and are connected with (lit. arising from) its enjoyment[1].

The four varieties of the Graceful Style

48. The Graceful Style is said to have the four varieties such as Pleasantry (*narman*), Beginning of Pleasure (*narma-phurja*) Unfoldment of Pleasure *narma-sphoṭa*) and Covert Pleasure (*narma-garbha*)[1].

The three kinds of Pleasantry

49. The Pleasantry (*narma*) which abounds in remarks made in jest, is of three kinds : that based on love, that with pure laughter and that having Sentiments other than the Heroic[1].

50. The Pleasantry (*narman*) is known as concerned with acts of jealousy and anger, words of rebuke, self-reproach and deception of others.

Beginning of Pleasantry

51. The Beginning of Pleasantry (*narma-sphurja*) is to be known as the first meeting [of lovers] in which words and dresses exciting love [are in evidence] but which ends in fear[1].

Unfoldment of Pleasantry

52. The Unfoldment of Pleasantry (*narma-sphoṭa*) is the cause of the Sentiment contributed by small fraction of different States (*bhāva*) and not by any State as a whole[1].

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47 (C.47; K.XX.47). [1] Cf. SD. 411; DR. II. 47; NL. 1304ff.

48 (C.48; K.XX.48). [1] Cf. DR. II. 48; SD. 411; NL. 1308ff.

49 (C.49; K.XX.49). [1] Cf. DR. II. 48-50; SD. 412; NL. 1310 defines *narma* as follows : परापवादैः पदैरश्लीलैश्च विवर्जितम् । गूढमन्तर्गताकूतं नर्म स्याच्छृङ्गारभंकम् ; but the def. of the NŚ. as well has been referred to.

50 (C.50; K.XX.50).

51 (C.51; K.XX.51). [1] Cf. NL. 1342-1343; DR. II. 51; SD. 413.

52 (C.52; K.XX.52). [1] Cf. DR. II. 51; SD. 414 ; NL. 1336 f.

Covert Pleasure

53. When the Hero acts incognito out of any necessity through his qualities such as intelligence, [good] appearance and affection, it is called Covert Pleasure (*narma-garbha*)[1].

54. These are the eight different meanings of the Graceful Style that I was to speak about. I shall hereafter describe the Energetic Style (*ārabhaṭī*) which is concerned with haughty Sentiment.[1]

The Energetic Style

55. The Style which includes mostly the qualities of a bold person (*ārabhaṭa*) such as speaking many words[1], deception, bragging and falsehood, is to be known as Energetic (*ārabhaṭī*)[2].

56. The Style in which there is a representation of falling down[1], jumping, crossing over, deeds of magic and conjuration, and various kinds of fighting, is called Energetic (*ārabhaṭī*)[2].

The four varieties of the Energetic Style

57. It has varieties such as Compression (*saṃkṣiptaka*), Commotion (*avapāta*), Raising Various Feelings (*vastūtthāpana*) and Conflict (*sampheṭa*)[1].

Compression

58. Compression (*saṃkṣiptaka*) is furnished with workmanship (*śilpa*) in the true sense of the words and it includes the

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53 (C 53; K.XX.53). [1] According to Sāgaranandin Ārabhaṭī is an *aṅga* of the *Gauḍī vṛtti*: NL. 1385. Cf. DR. II. 52; SD. 415; NL. 1338 f. C. adds an additional def. (C.54) of this, but it is wanting in K.

54 (C.55; K.XX.54) [1] The three kinds of *narma*, the three kinds of *marma-garbha* and *narma-phūrja* and *narma-sphoṭa*.

55 (C.56; K.XX.55). [1] 'Many words' probably mean altercation or verbal duel. [2] Cf. NL. 1348 ff. DR. II. 56-57; SD. 420.

56 (C.57; K.XX.56). The reading *prastā°* in *prastāva°* seems to be corrupt. Emend this to *vastva°*.

[2] See above 56 note 2. C. adds one more def. (C.58) of *ārabhaṭī* but this is wanting in K. In trans. it will be as follows: That which includes excitement due to an application of the sixfold policy (*ṣaḍguṇa*), running away due to deception of the enemy, and that which relates to [material] gain or loss, is called the Energetic Style.

57 (C.59; K.XX.57). [1] Cf. NL. 1356 f. DR. II. 56-57. SD. 420.

58 (C.60; K.XX.58). [1] Cf. DR. II. 57-58, SD. 422, NL. 1358 f. gives another def. *saṃkṣipataka*.

presentation of model works (*pusta*) drawings, and dresses, and relates to some condensed matter.

Commotion

59. Commotion (*avapāta*) is known to relate to the occurrence of fear and jubilation, panic, flurry, many kinds of speaking, quick entrance and exist[1].

Raising the Theme

60. That deed which is represented as being conneceted with panic or no panic, and includes a combination of all the Sentiments is called the Raising the Theme (*rastūtthāpana*)[1].

Conflict

61. Conflict (*sampheṭa*) is known to include excitement, many fights, personal combats, deception, split and [mutual] striking of weapons[1].

62. These are the Styles to be reckoned by the wise in connexion with the drama. Now listen about their application in different Sentiments, which I am going to tell you.

Styles according to Sentiments

63-64. The Style in the Erotic and Comic Sentiments should be Graceful and in the Heroic, the Furious and the Marvellous Sentiments it should be Grand. And in the Terrible, the Odious and the Furious Sentiments one should use the Energetic Style, while the Verbal Style is applicable in the Pathetic and the Marvellous Sentiments[1].

65. I have spoken properly about the Histrionic Representation dependent on Words, Gestures, Temperament and the Styles. Now I shall treat of the Costumes and the Make-up used in the production of plays.

Here ends Chapter XXII of Bharata's Nāṭyaśāstra
which treats of the Styles.

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59 (C.61; K.XX.59). [1] Cf. DR. I. 59. SD. 423; NL. 1368f.
60 (C.62; K.XX.60). [1] Cf. DR. II. 59, SD. 420; NL. 1372f,
61 (C.63; K.XX.61). [1] Cf. DR. II. 50; SD. 421; NL. 1380f.
62 (C.64; K.XX.62).
63-64 (C.65-66; K.XX.63-64). [1] Cf. NL. 1059-1562. DR. II. 62; SD. 410. C. repeats after this two couplets from the Ch. VII. (118-119).
65 (C.69; K.XX.65),

CHAPTER TWENTYTHREE

THE COSTUMES AND MAKE-UP

Necessity of the Costumes and Make-up

1. I shall similarly speak in due order, O Brahmins, about the Costumes and Make-up ; for the production [of a play] depends on this[1].

2. The Extraneous Representation (*āhāryābhinaya*) deals with the rules of the Costumes and Make-up (*nepathya*)[2]. Anyone who wishes for the success (lit. swell-being) of a dramatic production should pay attention to these[1].

3. The *dramatis personae* are of different types[1]. Indicated first[2] by their Costumes and Make-up they accomplish the representation without much effort by means of Gestures and the like.

Four kinds of the Costumes and Make-up

4. The Costumes and Make-up (*nepathya*) are of four kinds ; model work (*pusta*)[1], decoration (*alaṃkāra*), painting the limbs (*aṅga-racanā*) and living creatures (*sañjīva*).

The four kinds of model-work

5. [Of these] the model-work is of three kinds and of various forms. They are : the Joined Object (*sandhima*), the Indicating Object (*vyājima*) and the Wrapped Object (*veṣṭima*)[1].

6. The model work which is made up of mat, cloth, skin and the like, is called the Joined Object (*sandhima*)[1].

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1 (C.1; K.XXI.1). [1] K. reabs 1b differently.

2 (C.2; K.XXI.3). [1] C. reads after this an additional couplet.

3 (C.4; K.XXI.2). [1] *Nānāvastha—nānābhūtā yā śokādyā nānābhūtāśrayāś ca* (Ag. p. 429).

[2] Read *pūrvam* (*pūrva*, C.) *nepathya-sūcitaḥ* (*sūcikaḥ*, C. *sādhitāḥ*)

4 (C.5; K.XXI.4). [1] K. *mukta* for *pusta.*

[2] K. *nāṭyāṅga-racanā* for *tathāṅga-racanā.*

5 (C.6; K.XXI.5). [1] *Ceṣṭimaḥ*, C. for *vestimaḥ*, K.

6 (C.7; K.XXI.6). [1] *Sandhimaḥ—sandhānatayā nirvṛttaḥ* (Ag. p. 429).

7. That which is made by means of a mechanical device (*yantra*) is called an Indicating Object (*vyājima*)[1] and that which is produced by wrapping, is called a Wrapped Object (*vestima*)[2].

8. Hills, carriages, lofty palaces, shields, armours, banner-staffs and elephants[1] which are constructed for use in a dramatic performance are called model-works (*pusta*).

Decorations

9. Decorations (*alamkāra*) are known to consist of flower-garlands, ornaments and drapery which are differently used on different parts of the [human] body.

Garlands

10. Garlands are of five kinds : encircling (*vestita*)[1], spread-up (*vitata*), grouped (*samghāya*)[2], tied-round (*granthima*), and hung-down (*pralambita*).

Four kinds of ornament

11. Ornaments of the body are known by the wise to be of the four kinds : that to be fixed by piercing the limbs (*āvedhya*)[1], that to be tied up (*bandhanīya*), that to be worn (*praksepya*), and that to be put round (*āropya*)[2].

Piercing ornaments

12. [Of these, the ornaments] to be fixed by piercing the limbs are ear-rings (*kundala*) and other ear ornaments[1].

Tied-up ornaments

And those to be tied-up (*bandhanīya*) are the girdles (*śroṇī-sūtra*) and the Aṅgada (arm-band).

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7 (C.8; K.XXI.7). [1] *Vyājimaḥ—vyājaḥ sūtrasyākarṣākādirūpaḥ kṣepas tena nirvṛtto vyājimaḥ* (Ag. p. 430).

[2] Read 7b as वेष्टते नैव यद्रूप वेष्टिमं स तु संज्ञितः. Ag. (p. 430) explains *veṣṭimaḥ* as follows : *upari jatu-sikstādinā veṣṭanena nirvṛtto veṣṭimaḥ*.

8 (C.9; M.XXI.8). [1] Emend *nagāḥ* into *nāgāḥ*.

9 (C.10; K.XXI.9).

10 (C.11; K.XXI.10). [1] C. *ceṣṭitaṃ*.

[2] K. *tepitaṃ* for *saṃghātya*. Ag. with C.

11 (C.12; K.XXI. 11). [1] C. *āvedya*.

[2] K. *āropyaka*, C. *āropaka*.

12 (C.13; K.XXI.12). [1] The reading of 12b seems to be slightly corrupt.

Worn ornaments

13. The ornaments to be worn (*prakṣepya*) are the anklets (*nūpura*) as well as the wearing apparels.

Put-round ornaments

And those [ornaments] to be put round (*āropya*) are the golden neck-chain (*hemasūtra*) and necklaces (*hāra*) of different kinds.

Ornaments according to habitation and tribal origin

14. I shall now speak of the varieties of ornaments of men and women according to their habitation and tribal origin.

Ornaments for males :
Head ornaments

15. The crest-jewel (*cūḍāmaṇi*)[1] and the crown (*mukuṭa*)[2] are called ornaments of the head.

Ear ornaments

And the ear-ring (*kuṇḍala*)[3], Mocaka (ear-pendant)[4] and ear-top (*kīla*) are ornaments of the ears.

Neck ornaments

16. The pearl-necklace (*muktāvalī*) the Harṣaka[1] and the [gold] thread (*sūtra*)[2] are ornaments of the neck.

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13 (C.14; K.XXI.13). 14 (C.15; K.XXI.14).

15 (C.16; K.XXI.15). [1] To be worn on the top of the head. *Cūḍāmaṇiḥ śiromadhye* (Ag. p. 430).

[2] To be worn above the forehead. *Mukuṭo lalāṭordhve* (Ag. *l.c.*).

[3] To be worn in the lower lobe of the ear. *Kuṇḍalam adharapālyām* (Ag. *l.c.*).

[4] To be worn in the hole in the middle of the ear. *Mocakaḥ karṇaśaṣkulyā madhyacchidre uttara-karṇiketi prasiddham* (Ag. *l.c.*).

16 (C.17; K.XXI.16). [1] *harṣaka*—a snake-shaped ornament, *samudgata-sarpādi rūpatayā prasiddham.* (Ag. *l.c.*).

[2] *Sūtram*—golden neck-chain, *sūtrakam iti guccha-grīvā-sūtrāditayā prasiddham* (Ag. *l.c.*).

[3] *Kaṭakaḥ* (*vaṭikā*, K.). Ag. (*l.c.*) reads the term differently. He says *vetikeli sūkṣmakaṭaka-rūpā.*

[4] *Aṅguli-mudrā*—In later times the two members of this compound word. (*aṅgulīya* and *mudrā*) gave rise to two different synonyms for the object (ring) denoted by it.

Finger ornaments

And the Kaṭaka [Vaṭikā][4] and the finger-ring (*aṅgulīya-mudrā*) are ornaments of the finger.

Ornament of the forearm

17. The Hastavī[1] and the Valaya[2] are the ornaments of the fore-arm (*bāhu-nālī*).

Wrist ornaments

And the bracelet (*rucika*)[3] and the Uccitika[4] are ornaments of the wrist.

Ornaments above the elbow

18. The Keyūra (armlet)[1] and the Aṅgada (arm-band)[2] are ornaments to be worn above the elbow.

Breast ornaments

And the three-stringed necklace (*trisara*)[3] is the ornament of the breast.

19. The suspended pearl necklace, the flower-garland and the like, are ornaments for the [entire] body.

Waist ornaments

And the Tarala[1] and the golden thread (*sūtra*)[2] are ornaments of the waist.

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17 (C.18). [1] This is seems to be very rarely mentioned in Skt. literature.

[2] This word is the same as Bengali *bālu* (bangle).

[3] This seems to be a variant of the word ***rucaka***. See note 4 below.

[4] This word seems to be never met **with** elsewhere. Ag.'s fragmentary gloss on this word or ***rucaka*** is as follows : * * ***cakra iti kara-golake vitatūṃ tata ūrdhve cūliketi prasiddhau*** (?) ***niṣkuke agrabāhu-sthāne etat*** [***vibhū***]***-ṣaṇam*** (p. 430).

18 (C.19, K.XXI.17). [1] To be worn above the elbow. ***Keyūre karpara*** (***kūrpara***)***-syordhvataḥ*** (Ag.*l.c.*), but ***ke bāhuśirṣe yauti iti keyūraṃ***, Kṣīrasvāmin on Amara II. 6,107.

[2] To be worn above the ***keyūra***. ***Tayor*** (=***keyūrayor***) ***ūrdhve tv aṅgadam*** (Ag. *l.c.*).

[3] ***Trisara—trisaro muktālatātrayeṇa*** (Ag. *l.c.*).

19 (C.20; K.XXI.18). [1] To be worn below the navel ; ***ta***[***ra***]***lakaṃ nābher ataḥ*** (Ag. *l.c.*)

[2] To be worn below the ***taralakạ***. ***Tasyāpyadhaḥ sūtrakam*** (Ag. *l.c.*).

20. These are the ornaments for males in case of the gods and the kings. I shall now speak about the ornaments for females.

Ornaments for females
Head ornaments

21-22. The Śikhāpāśa[1], the Śikhājāla[2], the Piṇḍapātra[3] (Khaṇḍapātra), the Crest Jewel (*cūḍāmaṇi*)[4], the Makarikā[5], the pearl-net (*muktā-jāla*)[6] the Gavākṣa[7] and the hair-net (*śīrṣajāla*) are ornaments of the head.

22-23. The Tilaka on the forehead should be produced by many artistic touches, and group of design above the eyebrows should imitate flowers.

Ear ornaments

23-25. The ornaments of the ear are the Kuṇḍala, the Śikhipatra[1] (Khaḍgapatra), the braid [of hairs], the lotus[2] and the Mocaka[3] the Karṇikā[4], the Karṇavalaya[5], the Patrakarṇikā[6], the Karṇamudrā[7] that entwines the ear, the Karṇotkīlakā (ear-top),

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20 (C.21; K.XXI.19).

21-22 (C.22-23a; K.XXI.20-21a). [1] This is same as *cūḍāpāśa* mentioned in Megha, II. 2.

[2] Ag. (p. 431) reads it as *śikhāvyāla* and explains this as *nāgagranthibhir upānibaddho madhyekarṇikā-sthānīyam,* and adds to explain *piṇḍipātra* (=*piṇḍapātra*) as *tasyaiva dalasandhānatayā citra-vacanāni* (?) *vartulāni pātrāni piṇḍipātrāṇi.* [3] See note 2 above.

[4] The same as mentioned in 15 above.

[5] Ag. reads this *makarapatram.*

[6] This is the same word which occurs in Megha, I. 64.

[7] No head ornament with this name seems to occur anywhere else.

22-23 (C.24; K.XXII.21b-22a).

23-25 (C.23b, 25-26; K,XXII. 21a, 22b-24).

[1] Ag. (*l.c.*) reads *śikhāpatra* and explains this as *śikhāpatra mayūrapicchākāro vicitravarṇa-maṇi-racitaḥ.*

[2] *guccha.* K. for *kañja.* C. [3] *Rocaka,* C. and *dārakaḥ* K.

[4] This was never met with before.

[5] This is perhaps the sames as mod. Bengali *kānbāla*<**kānbalā*<*kaṇṇavalaa*< *karṇavalaya.*

[6] This was never met with before.

[7] This ornament is still in use among women of backward classes.

the various kinds of the Dantapatras[8] set with jewels and the Karṇapūra[9].

The Tilaka and the Patralekhā[10] are ornaments of the cheeks[11].

Neck ornaments

26. The pearl-necklace, the snake-group (*vyāla-paṅkti*)[1], the Mañjari[2], the jewel-string[3] the jewel-necklace[4] and the neck-chain (*sūtra*)[5] are ornaments of the neck.

27. The necklace with two, three or four strings as well as a [gold] chain is the ornament of the neck[1].

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[8] These were possibly made with ivory.

[9] The well-known ear ornament.

[10] The same as *patrabhaṅga* (drawing decorative designs with scented pigments).

[11] C. reads after this four additional and somewhat corrupt couplets (C.27b-31a) which may be tentatively translated as follows: And the *triveṇī* is to be known as the ornament of the breast. The two eyes are to be touched with collyrium, and the lips are also to be painted. The four front teeth (of the upper and the lower rows) are to have varying colours as well as whitness. When covered with artificial colours their beauty is enhanced. Pearl-like teeth of beautiful young women embellish their smile, and dyed with the colour of lotus petals they will be lovely, and when dyed with emerald colour the lips will attain the beauty of tender leaves. And their amorous look will constitute their charms

26 (C.31b-32a; K.XXI.25). [1] An ornament with the snake-motif; see above 16 note 1. This was never met with before.

[2] *Mañjari*—This was never met with before.

[3] *Ratnamālikā*—This is to be distinguished from *ratnāvali* (see note 4 below) which is a bigger necklace; for the word *mālikā* means a small *mālā*.

[4] *Ratnāvali*—See note 3 above.

[5] *Sūtra* (lit. thread) evidently means a thin thread-like necklace made of gold; cf. *kanakasūtra* in Pañcatantra I. (*vāyasa-dampati-kathā*).

27 (C.32b-33a). [1] K. omits this passage. The terms like *dvisara* (wrongly *dvirasa*), *trisara* (wrongly *trirasa*) and *catū-sara* (wrongly *catūrasa*) mean respectively necklaces with two, three and four strings.

Breast ornaments

28. The necklaces with the most artistic work[1] are to be ornaments of the breasts.

The jewelled net is the ornament of the breasts (or the back)[2].

Arm ornaments

29. The arm-band (*aṅgada*)[1] and the bangles (*valaya*)[2] are ornaments of upper (lit. the root of the) arms.

The Varjura[3] and the Svecchitika[4] are ornaments of the fore-arm.

Finger ornaments

30. The Kaṭaka[1], the Kalaśākha[2], the Hastapatra[3], the Supūraka[4] and the ring (*mudrāṅguliyaka*)[5] are ornaments of fingers.

Hip ornaments

31. The Kāñcī[1] with a net of pearls, the Kulaka, Mekhalā, the Raśanā and the Kalāpa are ornaments of the hip (*śroṇī*).

32. The Kāñcī is [a girdle] of one string, the Mekhalā of eight, the Raśanā of sixteen and the Kalāpa[1] of twenty-five strings.

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28 (C. 33b-34a; K.XXI.26). [1] *nānā-ratnakṛta* (in K.) meaning made up of many jewels'.

[2] *Pṛṣṭha-vibhūṣaṇa* (in K.) meaning 'ornaments of the back'.

29 (C.34b-35a; K.XXI.28b, 28a). [1] K's reading is corrupt. See above 18 note 2.

[2] It is now-a-days called *ananta* in Bengal. Kālidāsa's Yakṣa (Megha, I. 2) had a kind of *valaya* in his *prakoṣṭha* (fore-arm).

[3] This seems to connected with the *bāju* still in use among women of rural areas in Bengal.

[4] *Svecchitikā*—This was not heard of before.

30 (C.35b-36a; K.XXI.27b, 27a). [1] K. reads of 30a as *śaṅkha-kalāpi. kaṭakaṃ tathā syāt patrapūrakam. Kaṭaka* is usually met with in the sense of an ornament of the wrists. [2] This was never met with before.

[3] This was never met with before. There is however an ornament *hasta-sūtra* (Apte). [4] This was not met with before.

31 (C.36bc; K.XXI.29). [1] K. reads 31a differently. All the ornaments except *kulaka* have been defined in 32 below. *Kulaka* seems to be a girdle of the special kind.

32 (C.37; K.XXI.30). [1] *Kalāpa* seems to have been used by Kālidasā in the sense of a necklace (Kumāra I. 42).

33. The pearl necklace of the goddesses and the queens are of thirtytwo, sixtyfour or one hundred and eight strings.

Ornaments of the ankles

34. The Nūpura, the Kiṅkiṇī, the Jewel-net (*ratnajāla*)[1] and the ringing Kaṭaka are the ornaments on the ankles.

35. The Pāda-patra is the ornament of the shanks (*jaṁghā*) and the toe-rings that of the toes, and the Tilaka on the big toe are ornaments of the feet.

36. Similarly [an additional decoration of the feet] will be the lac-dye applied on them in various patterns to impart to them the natural colour of Aśoka blossoms.

37. These are the decorations of women from the hair to nails [of the feet][1]. Considering the States and the Sentiments these are to be applied [in different parts of the body].

38. These ornaments (lit. works) having their origin in Viśvakarman[2] are to applied also after a consideration of the tradition (*āgama*), measurements [of the wearer] and her physical form.

39. [In dramatic production] one is not entitled to decorate the limbs freely and at one's will, with gold, pearls and jewels.

40. Utilised on account of wealth[1], the jewelled ornaments put on in proper places will lend beauty to the limbs[2].

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33 (C.38, K.XXI.31).

34 (C.39, K.XXI.32). [1] K. reads *ghaṇṭika lālam evā ca*.

[2] Hollow bangles within which small stone bits are lodged.

35 (C.40; K.XXI.33). [1] C. reads *jaṅghayoḥ* for *padayoḥ*.

[2] This was never met with before. Ag. (p. 431) reads *tilakā iti vicitraracanākṛtā*.

36 (C.41). [1] This passage is wanting in K.

37 (C.42; K.XXI.34b, 34a). [1] Ag. (*l.c.*) *ānakhād—alaktaka-rāga-paryantam*.

58 (C.43; K.XXI.35). [1] Ag. (*l.c.*) explains *āgama* as *upādānakāraṇam*. [2] An authority of arts and crafts (*śilpa*).

39 (C.44; K.XXI.37b-38a). [1] K. reads *tarhi śaktyanusāreṇa*.

40 (C.45). [1] Read *vibhavato*. [2] K. omits this passage.

41. But in the production of plays there should not be a use of too many ornaments ; for these by stiffening movements will cause fatigue [to actors and actresses][1].

42. Weighed down with heavy ornaments one cannot move much, and one so weighed down, is likely to be exausted and to be faintaing.

43. Hence [in a dramatic production] there should be not used ornaments made of pure gold, but those made of lac and inlaid slightly with jewels, will not bring exaustion [to the wearers in a play].

44. The rules of decoration are optional[1] in case of the celestial beings (gods and goddesses) ; but the decoration of human beings are to be made carefully.

45. The celelstial females are to be distinguished for their own roles by means of ornaments and Costumes suited to the various States.

46. Women of the Vidyādharas, the Yakṣas, the Nāgas, and the Apsarasas, and the daughters of sages and gods are to be distinguished by their Costumes.

47. The same rule applies also to women of the Siddhas, the Gandharvas, the Rākṣasas, the Asuras, the godly monkeys, and human females.

48. The Vidyādhara women should be made to have hairs (*śikhā*) tied in top-knot decorated with string of many pearls and clothes [completely] white[1].

49. The Yakṣa women and the Apsarasas should have

41 (C.46). [1] A very sensible warning.

42 (C.44). See above 41 note.

43 (C.48).

44 (C.49). [1] For gods are beautiful by nature.

45 (C.50). [1] Read 45a as भूषणैश्चापि वेषैस्तु नानावस्था समाश्रयैः.

46 (C.51, K.XXI.42).

47 (C.52). [1] Read *divya-vānara-nārīṇām* ; cf. 57 below.

[2] K. omits this passage.

48 (C.53, K.XXI.44).[1] K. reads *citra* for *śuddha*, C.

49 (C.54, K.XXI.43).

ornaments of jewels, and the same will the dresses of [all] these, except that the Yakṣa women are to wear the simple Śikhā[1].

50. The Nāga women are to wear like the goddesses[1] the ornaments abounding in pearls and jewels, but they are also have hoods[2] [in addition to these].

51. The daughters of sages are to wear a single Veṇī of the hair on their head, and they should not be made to have too much decoration.

Siddha women

52. The Siddha women should have ornaments abounding in pearls and emeralds, and their dresses should be of yellow colour.

Gandharva women

53. Ornaments of the Gandharva women should be made to abound in rubies. And they are to carry a Vīṇā in the hands and to have clothes of saffron colour.

Rākṣasa Women

54. The Rākṣasa women are to have saffires as their ornaments, and their teeth are to be made white and the dresses of black colour.

Goddesses

55. The celestial women are to have *lapis lazuli* and the pearls as their ornaments, and their dresses are to be made green like [the colour of] the parrot's tail.

Monkey females

56. The women of the [godly] monkeys are to have topaz[1] and [sometimes] *lapis lazuli* as their ornaments, and their dresses are to be made of blue colour.

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[1] Read *samas tvāsām* for *samastānām* (K). and *yas tvāsām* (C.)

50 (C.55, K.XXI.38b). [1] K. omits 50a. [2] Read *phaṇās tāsām* (K).

51 (C.56, K.XXI.39 and 45). [1] Read *tāsām veśo vanocitaḥ* (K).

52 (C.57). [1] For the Siddha women see Megha I. 14.

53 (C.58). [1] Read *kuryāt* before *padma-maṇi*°.

54 (C.59). 55 (C.60).

56 (C.61). [1] *Puṣparāga=puṣparāja*, NIA. *pokh-rāj*.

57. This should be the dress of celestial women in their love-making. But in other conditions their dresses are to be made white.

Human females according to their countries

58. Human females are to have dresses and ornaments according to their places of origin. Listen properly about them.

Women of Avanti and of Gauḍa

59. The young women of Avanti are to have curling hairs, and the women of Gauḍa are to have hairs mostly curled and they are to have the Śikhāpāśa and the Veṇī.

Ābhīra women

60. The Ābhīra women are to have two Veṇīs on their head which should be covered with a [piece of] deep blue cloth.

Women of the North East

61. The women of the North East are to hold up their Śikhaṇḍas, and in dressing themselves they cover the body up to their hair.

Women of the South

62. The women of the South are to have Ullekhya with Kumbhīpadaka, and Āvarta on the forehead

63. Thus, dresses, ornaments, and hair-cutting etc. should be regulated for the remaining characters according to their habitation and birth.

Ornaments to be worn in the right place

64. An ornament not put on in its proper place will create

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57 (C.62; K.XXI.40a, 46). [1] Read *divyāṅganā° ca.*

58 (C.63; K.XXI.47, 40a).

59 (C.64; K.XXI.48). [1] Probably the district of Malda and neighbouring regions in modern Bengal.

60 (C.65; K.XXI.49). 61 (C.66; K.XXI.50).

62 (C.67; K.XXI.51). [1] *Ullekhya* is probably connected with Bengali *ulki* (tatto).

[2] Possibly a special kind of tatto. [3] Some kind of circular mark.

63 (C.68b-69a; K.XXI.52). [1] K. omits 62a C. adds one hemistich (C. 68a) before 62, which in trans. is follows : Courtezans are to have the decoration [of the body] according to their choice.

64 (C.69b-70a; K.XXI.53).

no beauty ; for by wearing a Mekhalā (girdle) on the breast one will create laughter.

Dresses to suit the condition of females

65. Similarly, the condition of females whose lover has gone abroad and who are afflicted with misery are to not to have a clean dress, and they are to wear their hair as a single Veṇī of the head.

66. The dresses of women who are separated from their lovers, should be white and they are not to wear many ornaments and not to cleanse their body[1].

67. Such should be [the dresses] of women according to their habitation and the condition [of existence]. Now I shall speak about the proper dresses of men.

Painting the limbs

68. But in their (i.e. men's) case the producers of plays should first of all paint the limbs, and then Costumes according to their habitation should be provided.

The four original colours

69. The four original (lit. natural) colours are black, blue, yellow and red ; the limbs should be painted with these.

The derivative colours

70. There are besides these, the primary and the secondary derivative colours. I shall speak about the ways in which the producers are to make them.

The primary derivative colours

71. The yellowish white (*pāṇḍu*) colour is made up of the white and the yellow[1], and the pegion (*kāpota*) colour, of the white and the blue[2].

72. The lotus (*padma*) colour is made up of the white and the red, and the green (*harit*) colour, of the yellow and the blue.

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65 (C.70b-71a, K.XXI.54).
66 (C.71b-72a, K.XXI.55). [1] *na vāpi hi nṛtā* (=*mṛjā*) *yuta*, (K).
67 (C.72b-73a, K.XXI.56). [1] *Veśā deśasamudbhavā* (K).
68 (C.73, K.XXI.57). [1] C. omits 68b.
69 (K.XXI.58). [1] C. omits this passage.
70 (K.XXI.59). [1] C. omits this passage.
71 (C.74a, K.XXI.60a, 61a). [1] C. *nīla* for *pīta*. [2] C. omits. 71b.
72 (C.74-75a, K.XXI.60b-61b).

73. The dark red (*kāṣāya*) colour is made up of the blue and the red, and the pale-red (*gaura*) colour, of the red and the yellow.

74. These are the primary derivative colours. Besides these there are [many] secondary derivative colours which may be made up of three or four [original] colours.

The secondary derivative colours

75. Of these, the strong colour should form one part and the weak colour two parts ; but the blue colour should be taken as directed below.

76 The blue should form only one part while the other colours will form three parts, for the blue is known to be the strongest of colours.

77. Knowing these rules of colours which are to be prepared by mixing them variously[1], one should paint the body of different characters.

78. The painted body together with the change of the Costume is to be considered as due to the convention (*nāṭya-dharma*) affecting the *dramatis personae*[1].

79-80. Just as [the soul of] a man on entering the body of another being, renounces his own nature connected with a different body and assumes another character[1], so a person having (lit. covered with) [a different] colour and Costume adopts the behaviour connected with the clothes he will wear.

Living beings

81. As they have breath, the gods, the Dānavas, the Gandharvas, the Yakṣas, the Rākṣasas and the Pannagas (Nāgas) are called living beings (*prāṇin*)[1].

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73 (C.75b-76a, K.XXI.62).

74 (C.76b-77a, K.XXI.63).

75 (C.77b-78a, K.XXI.64). 76 (C.78b-79a, K.XXI.65).

77 (C.79b-80a, K.XXI.66). [1] *nānāsaṃyoga* (C) for *mānasaṃyoga* (K).

78 (C.80b-81a, K.XXI.67). [1] C. reads after this an additional couplet.

79-80 (C.82b-83a, K.XXI.65). [1] Read *parabhāvaṃ* for *parābhavaṃ*.

81 (C.84b-85a, K.XXI.70). [1] C. reads an additional couplet after this.

Lifeless objects

82. Hills, palaces, mechanical contrivances (*yantra*), shields, armours, banner-staffs and the various weapons are known as lifeless objects (*aprāṇin*)[1].

Lifeless objects in human form

83. But whenever necessary (lit. due to a reason) they may assume a human form with [suitable] dress and speech according to the dramatic convention (*nāṭya-adharma*).

Painting the limbs

84. After learning the rule of making colours one should paint the limbs [of the *dramatis personae*] in keeping with their habitation, birth and age.

Colours for gods

85. Gods as well as the Yakṣas and the Apsarasas should be painted reddish yellow (*gaura*), and Rudra, Arka (the Sun) Druhiṇa (Brahman) and Skanda are to have the colour of gold.

86. Soma (the Moon), Bṛhaspati. Śukra, Varuṇa and the stars, the ocean, the Himālaya, and Gaṅgā (the Ganges) are to be made white in colour.

87. Aṅgāraka [Maṅgala = Mars] should be painted red and Budha and Hutāśana (Agni) yellow and Nārāyaṇa and Nara as well as Vāsuki should be dark blue (*śyāma*).

Colour for demi-gods

88. The Daityas, the Dānavas, the Rākṣasas, the Guhyakas, the Piśācas, gods of hills, and the sky are dark blue in colour.

89. The Yakṣas, the Gandharvas, the Bhūtas, the Pannagas (Nāgas), the Vidyādharas, the Pitṛs and the monkeys are of various colours.

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82 (C.86b-87a; K.XXI.71). [1] Read नैश्प्राणिनः.

83 (C.87b-88a; K.XXI.72). 84 (C.88b-89a, K.XXI.73).

85 (C.89b-90a; K.XXI.74). [1] Read *rudrārkadruhiṇa* (K.) for *rudraḥ sadruhiṇaḥ* (C.).

86 (C.90b-91a; K.XXI.75). 87 (C.91b-92a, K.XXI.76).

88 (C.92b-93a; K.XXI.77). [1] Presiding deity of hills (Ag.).

89 (C.93b-64a; K.XXI.78). 90 (C.94b-95a, K.XXI.79).

Colours for human beings in different regions

90. Human beings who dwell on the Seven Continents (*sapta-dvipa*) are to be painted in the colour of burnished gold.

91. But among the inhabitants of Jambudvipa where men of various colours live, every one except those who dwell in the North Kuru region should be given the colour of gold.

92. People of Bhadrâśva[1] should have the white colour of their body, and so should these of Ketumāla. But those of other Continents should be made reddish yellow (*gaura*) in colour.

Colours for Bhūtas and dwarfs

93. Bhūtas and the dwarfs are known to be of various colours. They possess odd faces and may have faces of boars, rams, buffaloes and deer as well[1].

Colours of different peoples of Bhārata-varṣa

94. Listen now about the different colours of the people of Bhāratavarṣa. Kings there should be of lotus colour, or dark blue or reddish yellow [in complexion].

95-96. And the happy mortals there are to be made of the reddish yellow (*gaura*) colour. Those who practice vile acts, are possessed of evil spirits, diseased or engaged in penance and do not perform sacrifices (*yajña*) and are of inferior birth, should be made brown (*a-sita*, lit. not fair). And the sages should always be given the colour of plum (*badara*). And such should be the colour of sages observing penance (*tapas*).

97. But out of any necessity and not according to one's pleasure, colours of persons may be varied according to the habitation, birth and age.

98. An expert in [dramatic] production should paint persons after knowing their, place [of action] and time of action, birth and the region of the earth they dwell in.

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91 (C.95b-96a; K.XXI.80).

92 (C.96b-97a ;K.XXI.81). [1] Read *bhadrāśvaḥ*.

93 (C.97b-98a ;K.XXI.82). [1] K. reads this differently.

94 (C.98b-99a; K.XXI.83). [1] *padmavarṇaḥ* for *pañcavarṇah.*

95-96 (C.99b; K.XXI.84-86a). [1] C. omits 95b-96.

97 (C.100; K.XXI.86-87a). 98 (C.101; KXXI.87b-88a).

Colours of different tribes

99. Kirātas[1], Barbarians[2] (*barbara*), Andhras[3], Dramilas,[4] Kāśis[5], Kosalas[6], Pulindas[7] and the inhabitants of the South (*dākṣiṇātya*)[8] are mostly known to be brown (*asita* lit. not white).

100. Śakas[1], Yavanas[2], Pahravas (Palhavas)[3] and Vāhlikas (Bāhlikas)[4] who dwell in the North should be made almost reddish yellow (*gaura*).

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99 (C.102, K.XXI.88b-89a). [1] Colours mentioned in this and the following passages probably show that the groups alloted a special colour are *approximately* of the same complexion and not actually of the colour mentioned. These passages seem to give a valuable information about some ethnological features of ancient India. Pre-Aryan people including the Dravidians (Andhras and Dramilas) were not fair in complexion. The separate mention of the Southerners after Andhras and Dramilas (Draviḍas) taken along with some Northern tribes like the Kāśis and Kosalas, seem to show that the NŚ. here records the tradition of their once living in the North. Kirāta—a hill tribe probably living in the Himalayan region ; see Mbh. XII. 207, 43.

[2] Barbara—Some none-Āryan tribe mentioned very rarely in Skt. literature (Mbh. XII. 207. 43). This may be a synonym of Mleccha as well.

[3] Andhra—This tribe is well-known in history and literature.

[4] Dramila—Known in Pali (Mahāvaṃsa) as Damila (modern Tamil).

[5] Kāśi—The tribe after which the ancient kingdom of Kāśi and the city of that name was known.

[6] Kosala—The tribe giving name to the ancient kingdom of Kosala.

[7] Pulinda—An aboriginal people living probably in the Vindhya region. See Mallinātha on Raghu, XVI. 32; also Paṇha I. 1. and Ṇāyā I. 1.

[8] They may be members of Kol and other tribes living in the South.

100 (C.103; K.XXI.19b-90a). [1] Śaka—Hoards of nomadic tribes from Central Asia who descended on the Indian plains in about 200 B.C. ; mentioned in Manu 10, 44.

[2] Yavana—Probably the same as Yona in Aśoka's edicts. They seem to have been Perso-Greeks and their descendants.

[3] Pahrava (Pahlava)—Usually taken to mean Parthians who annexed the Western Punjab in about 140 A. C.

[4] Vāhlika (Bāhlika)—Inhabitants of the region known as Balkh.

[5] Read उत्तरां पश्चिमां श्रितम् (उत्तरां पश्चिमां दिशम्, K. उत्तरां ये श्रितं दिशम् C.). The tribes mentioned here came to from their home in the North-West,

101. Pañcālas[1], Śūrasenas[2], Uḍhras[3], Māgadhas[4], Aṅgas[5], Vaṅgas[6] and Kaliṅgas[7] should be made dark or deep blue (*śyāma*) in complexion,

Colours of differen castes

102. Brahmins and Kṣatriyas should be always made red (or reddish yellow)[1] and Vaiśyas and Śūdras dark or deep blue (*śyāma*) in complexion[2].

Rules for the beard

103. After painting the face and other limbs one should provide beards to persons after considering their habitation, activity and age.

104. The beard according to the change of States of persons should be of four kinds: shaven (*śuddha*)[1], black (*śyāma*)[2] smartly done (*vicitra*)[3] and bushy (*romaśa*, lit. hairy)[4].

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101 (C.104; K.XXI. 90b-91a). [1] Pañcāla tribe is well-known in Mbh.

[2] Śūrasena—The tribe which once settled around Mathura. It gave its name to the principal Pkt. of the Indian drama (Śaurasenī).

[3] Uḍhra (Uḍra)—The name of a tribe after which the modern Orissa (Oḍriviṣaya) has been named. See Manu. 10; 44.

[4] Māgadha—The tribe after which the ancient country of Magadha was named.

[5] Aṅga—The tribe after which the ancient country of Aṅga was named.

[6] Vaṅga—The tribe after which the ancient Vaṅga (South-East Bengal) was named.

102 (C.105; K.XXI 91b-92a). [1] Red (*rakta*, C) or reddish yellow colour (*gaura*, K) assigned to Brahmins and Kṣatriyas probably show that at one time when the various theatrical conventions cystalised, these two sections of the society still retained their original Indo-Iranian physical features one of which was certainly the colour of their skin. The dark colour of the Vaiśyas and Śūdras similarly shows in all likelihood that these were not Aryans or Aryans of the pure type. [2] See note 1 above.

103 (C.106; K.XXI.92b-93a).

104 (C.107; K.XXI.93b-94a). [1] *Śuddha* (*śukla*, C.)—clean-shaven, *kṣureṇa sarvadā vāsitam*, always treated with razor (Ag.).

[2] *Śyāma*—ordinarily black in colour ; but see above.

[3] *Vicitra*—cut or done in special fashion. Ag. (p.433) on this point says: विचित्रमि[ति]क्षुरसकर्तरी कर्मणा उत्पादनकर्मणा च रचित(तं) विचित्रसन्निवेशं. The reading though evidently corrupt seems to give the meaning suggested.

[4] *Romaśa*—bushy, *romaśam iti yathotpannam* (Ag. *l.c.*), 'bushy

105. The beards of religious mendicants (*liṅgin*)[1] ministers, priests and persons who are indifferent to sensual pleasure[2] or have consecrated themselves for any ritual[3] should be made [clean] shaven.

106-107. The beards of celestial males such as the Siddhas[1] and the Vidyādharas[2], kings, princes, officers of the king and persons who are foppish and proud of their youth[3], should be made smartly done (*vicitra*) by the producere of plays.

108. The beard of persons who could not fulfil their promises, are sorry and miserable on that account or have been struck with any calamity, should be made black (*śyāma*).

109. The beard of sages, ascetics and persons observing a long-standing vow, and of those who are bent on revenge[1] should be made bushy (*romaśa*).

Rules for different Costumes

110. Thus the beard should be made of different kinds. I shall now speak of costumes suited to different occasions[1].

111. Drapery suited to different ways of painting limbs[1] may be of many kinds ; but generally it is of three varieties : white, red and variegated (*vicitra*)[2].

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means as they are naturally grown'. The last three classes do not seem to be mutually exclusive.

105 (C.108; K.94b,96a). [1] *Liṅginām*—ब्रह्मचारिवानप्रस्थादीनां मध्यस्था ये च पुरुषा ये भिक्षां समाश्रिता इत्यर्थः (Ag. p.433-434).

[2] *Madhyasthā*—मध्यस्था इति नोत्तमानामधमानाम् इत्यर्थः (Ag. p.434).

[3] It is even now the custom among some Hindus is that they shave themselves clean before consecrating themselves for some special kind of *daiva* and *paitra* rites.

106-107 (C.109-110; K.96b-98a). [1] A class of demigods. See Kumāra. 1,5. [2] A class of demigods. See Bhartṛhari's Vair. Śat. 24.

[3] Ag. says यौवनोन्मादिन इत्यमात्य-पुरोधसोऽपीति भावः (p. 434).

108 (C.111; K.XXI 95).

109 (C.112; K.XXI. 98b-99a). [1] C. reads 109b as सिद्धविद्याधराणां च रोमशश्मश्रु विधीयते which seems to be wrong. See above 106 where Siddhas and Vidyādharas have been taken as clean shaven.

110 (C.113; K.99b-100a). [1] C. repeats here 10.

111 (C.115). [1] See above 85ff. [2] K. omits this.

112. Costumes are of three kinds : white, variegated and soiled (*malina*). I shall now explain their difference according to their use by producers.

113-114. In going to the temple of gods, observing some auspicious rite or a vow or at the conjunction of some Tithis and stars (*nakṣatra*) or at the time of marriage[1] or any other sacramental rite, men and women should have white costumes and the same is the rule for a trader (*prāpaṇika*)[2] .

115. Costumes of gods, the Dānavas, the Yakṣas, the Gandharvas, the Nāgas, the Rākṣasas, kings, and people of foppish nature[1] should be variegated (*citra* = *vicitra*).

116-117. Costumes of Kañcukins (armour-bearer), ministers, leaders of army, priests, the Siddhas, the Vidyādharas, merchants, adepts in Śāstras, Brahmins. Kṣatriyas, Vaiśyas and kings' officers (*sthānīya*)[1] should be made white in a dramatic production.

118. Costumes of lunatics, intoxicated persons, wayfarers and persons struck with calamity should be made soiled (*malina*).[1]

119. Costumes and decorations of the sages, the Jain (Nirgrantha) and the Buddhist (Śākya) monks, the Tridaṇḍis[1] and Brahmins well-versed in the Vedas (*śrotriya*) should be made according to their respective sectarian rules.

120. Costumes of the wandering ascetics (*parivrāj*), great sages and other ascetics should be made, whenever necessary, with dark red (*kāṣāya*) cloth[1].

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112 (C.116; K.XXI. 100b-101a).

113-114 (C.117-118 ; K.XXI. 101b-102a). [1] K. omits. 113. Ag. (p.434) explain *śuddha* as शुद्धवस्त्रादिप्रायः.

[2] *Prāpaṇikā* (C. *prāpatnikā*, K. *prayat°*, *prāyat°*) see Māgh. IV. 11.

115 (C.119; K.102b-103a). [1] Emend *karkaśa°* into *kāmuka°*.

116-117 (C.120-121; K.103b-105a). [1] They were possibly inferior in rank to *prādeśikas* of Aśoka. See B.M. Barua, Inscriptions of Aśoka Pt. II. Calcutta, 1943, p.242. 118 (C.122; K.XXI 105b-106a). [1] K. reads after this three more hemistichs (106b-107).

119 (C.123; K.XXI.108). [1] A *sannyāsin* who carries three staves tied together and has control over his mind, speech and body. See Manu 12,·10. (Ref. Apte). For *tridaṇḍi-śrotriyeṣu*, K. reads *yatipāśupateṣu* (members of the Pāśupata sect.). 120 (C.124). [1] K. omits this.

121-122. To the Pāśupatas should be given a veriegated dress, and costumes of persons of high family should be made according to their position. Besides this the ascetics are sometimes to have the bark of trees and the [animal] skin as their clothing.

122-123. To persons engaged in guarding the harem should be given armour and clothes of dark red (*kāṣāya*) colour. The same should be the dresses of females when they attain special conditions.

124. Costumes of the warriors should be suitable for fighting a battle, and they are to be provided with brilliant weapons, armours, quivers[1] and bows

125. Kings should always be made to have a many-coloured dress ; but when due to ominous appearance of any sta (*nakṣatrotpāta*)[1] they are engaged in any propitiatory rite their costumes should be white.

126. Thus should be made the dresses of persons (lit. types men and women) of the superior, the middling and the inferior classes according to their age, birth and other conditions (lit. qualities).

127. These are the rules of costumes in a dramatic production according as persons attain different conditions, and practice good or bad deeds.

Use of masks

128. Similarly different masks (*pratiśira*)[1] are to be used for gods and men according to their habitation, birth and age.

121-122 (C.125, 127a; K.XXI 110b,109).

122-123 (C.126, 127b; K.XXI. 109b-110a, 111a).

124 (C.128; K.XXI.111b-112a). [1] C. *baddhatrāṇa* for *baddhatāṇa*.

125 (C.129; K.XXI.112b-113a). [1] नक्षत्रोत्पातप्रशमनार्थं यन्मङ्गलं, Ag. (p. 434).

126 (C.130; K.XXI.113b-114a).

127 (C.131; K.XXI.114b-115a).

128 (C.132; K.XXI.115b-116a). [1] Pkt. *paḍisisaa*=Skt. *pratiśirṣaka* (Karp I.). It is not laid down anywhere whether masks are to be used in all types of plays and for all characters. For a discussion on this see the Introduction.

Three kinds of crown

129. [In the masks] crowns for the gods and kings are of three kinds: Pārśvagata (= Pārśvamauli), Mastakī and Kirīṭī.[1]

130. For the gods [in general], the Gandharvas, the Yakṣas, the Pannagas (Nāgas) and the Rākṣasas the crowns of the Pārśvamauli (Pārśvagata) type have been prescribed[1].

131. And the Kirīṭī crown has been prescribed for the superior gods, and the middling gods are to have crown of the Mauli (= Mastakī ?) type, while the common (lit. inferior) gods are to have crowns of the Pārśvamauli[1] type.

132-133. The kings should be given crowns of the Mastaki type. While the Vidyādharas, the Siddhas and Cāraṇas[1] should be provided with crowns made up of locks of hairs (*keśa-mukuṭa*).

133-134. The masks of ministers, Kañcukins (armour bearer), leaders of the merchants' guild, and priests should be furnished with turbans[1].

134-135. And the masks of the army-leaders (*senāpati*) and the crown-prince should be combined with a small crown (*ardha-mukuṭa*, lit. half-crown).

135 136. As for the rest [of persons] the head [in the mask] should be treated in dramatic production in relation to their habitation, birth and age.

136-137. The heads of boys should be adorned with the Śikhaṇḍa[1] and that of the sages should have a crown of matted hair (*jaṭā-mukaṭa*).

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129 (C.133a; K.XXI.116b-117a). [1] C. omits 129b.

130 (K.XXI.117b-118a). [1] C. omits 130.

131 (C.133b; K.XXI.118b-119a). [1] C. *śirṣamauli*

132-133 (C.134, 135a, 138; K.XXI.119b-120). [1] K. *vānarāṇām.* Cāraṇas are demigods who sing the praise of superior gods. C. reads after this five more hemistichs.

133-134 (C.138b-139a; K.K.XXI.123). [1] Read *veṣṭita-baddha-paṭṭāni* (C. *veṣṭanaṃ baddha-paṭṭādi.* K. *veṣṭita-baddha-baddhāni*).

134-135 (C.139b-140; K.XXI,122).

135-136 (C.141; K.XXI.127).

136-137 (C.142; K.XXI.125). [1] Read *śiraḥ śikhaṇḍa-bhūṣitam*

137-138. The masks of the Rākṣasas, the Dānavas and the Yakṣas[1] should be furnished with brown hairs and twany beards.

138-139. The masks of the Piśācas, lunatics, the Bhūtas, spiritual aspirants, ascetics and those who have not yet fulfilled their vows should have long hairs.

Rules of different hairs

139-141. The head [in the mask] of the Buddhists monks (*śākya*), experts in Vedic studies (*śrotriya*), the Jain monks (Nirgrantha), wandering ascetics and those who have consecrated themselves for a ceremony should be shaven clean. And according to their [respective] sectarian doctrine (*vrtta*) the remaining ascetics should have their heads shaven or should have curling hairs or long hairs loosely hanging down.

141-142. Married women, officers of the king and men of foppish nature should have on their head curling hairs.

142-143. The menials should have three Śikhās on their head or will have the head clean shaven. And the Jester should have a bald head or head with the Kākapada (lit. crow's foot)[1].

143-144. Thus after carefully distinguishing these [persons] in different ways, their conditions and nature should be represented by means of ornaments, different costumes and garlands, for giving rise to [proper] Sentiments at the time of production [of a play].

145. After men and women have been treated like this (lit. made to attain these treatments), their limbs will have to be painted to suit their different roles.

(K. *śiras triśikha-bhūṣitam;* C. *na śikhaṇḍa°*). *Śikhaṇḍa* means looks of hair left on the sides of the head. These are three or five in case of the *Kṣatriyas* (vide Apte *s.v.*)

137-138 (C.143; K.XXI.121). [1] Read *rakṣo-dānava-yakṣāṇām* (C. *°dānava-daityānām*, K. *devadānava°*).

138-139 (C.144; K.XXI.124).

139-141 (C.145-146). 141-142 (C.147).

142-143 (C.148; K.XXI.126). [1] For *kākapada* see Apte *s.v.*

143-144 (C.149, 150a). 145 (C.150b-151a).

The Sañjīva

146. Now I shall speak of the characteristics of what is known as Sañjiva(=living object). The entrance of animals [in the stage] is called Sañjīva[1].

147-148. The animals may be fourfooted, two-footed and with no foot (*apada*). Of these, serpents are without foot, birds and men are two-footed, and different animals in the forest or human settlements are known to be fourfooted.

Use of weapons

148-149. In fight, angry conflict (*sampheṭa*) or siege in a play they (people) are to be furnished with different weapons.

149-150. Weapons and armours should be proportionate to the stature of men. I shall now describe them together with the rules for their measurement.

150-151. The Bhiṇḍi should measure twelve Tālas, the Kunta (javelin) ten and the Śataghni, the Śūla (spike), the Tomara and the Śakti eight[1].

151-152. The bow should measure eight Tālas and its width should be two cubits. Arrows, mace and the Vajra should be four Tālas long.

152-153. The sword should measure forty Aṅgulis and the disc (*cakra*) twelve and the Prāsa the latter's half.

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146 (C.151b-152a; K.XXI.128). [1] This seems to show clearly that sometimes living animals were brought on the stage. This was however not the the general rule. See NŚ. XIII. 106-107.

147-148 (C.152b-153; K.XXI.129-130a).

148-149 (C.154; K. 130b-131a). [1] *Ete* means the different types of characters mentioned before.

[2] On this point Ag. (p.434) says: नानाप्रहरणोपेता इति युद्धोपयोगिन इत्यर्थः। तथा च नानास्त्रे दत्ते सर्पाकृति प्रदर्शनीया एवं नृसिंहास्त्रे तदाकृतिरित्यादि दर्शयति.

149-150 (C.155; K.XXI.131b-132a).

150-151 (C.156; K.XXI.132b-133a). [1] For the measurement of Tālā see NŚ. III. 21 note.

151-152 (C.157; K.XXI.133b-134a).

152-153 (C.158; K.XXI.134b-135a).

153-154. The Paṭṭiśa will measure like the Prāsa, and the rod (*daṇḍa*) should measure twenty Aṅgulis while the Kampana (Kaṇapa) will be of the same measure.

154-155. The shield (*carma*) should be sixteen Aṅgulis in width and two cubits in length, and it should have Vālyas (hairs ?) and bells attached to it. The Kheṭaka (rider's shield) should be thirty aṅgulis in width [and two cubits in length][1].

Use of other objects

156-157. The Jarjara[1], the Daṇḍakāṣṭha[2], masks, umbrellas, chowris, banner-staffs, and water-jars (*bhṛṅgāra*)[3] and every other thing that men make use of, are [also] to be utilised in the production of a play.

158. The characteristics of all these have been mentioned by those to whose sphere they belong. Now I shall speak of the characteristics of the Jarjara and the Daṇḍakāṣṭha[1].

Indra's Banner-staff

159. Trees planted under the Puṣyā asterism, on the white soil have been made eligible for Indra's banner-staff by Viśvakarman[1].

The Jarjara

160. Some of these trees should be [fashioned into] the Jarjara by a carpenter. The branch of a tree may also be [fashioned into] the Jarjara[1].

161. But the bamboo will be most suitable [for this kind of work] and its length should be one hundred and eight Aṅgulis (4½ cubit).

153-154 (C.159; K.XXI.135b-136a).

154-155 (C.160; K.XXI.136b). [1] K. omits 154b.

156-157 (C.161b-163a; K.XXI.137b-139a). [1] See NŚ. III. 73ff.
[2] See NŚ. I. 58-61 note 2. [3] See NŚ. I. 58-61.

158 (C,163b-164a; K.XXI.139b). [1] Emend *dantakāṣṭha* into *daṇḍa-kāṣṭha.*

159 (C.164b-165a; K.XXI.142). [1] विश्वकर्ममते वृक्षमिदं महेन्द्रध्वजस्य लक्षणमुक्तम् स्पष्टं; (Ag. p.434)..

160 (C.165b-166a; K.XXI.140b-141a). [1] See above 157-157 note 1.

161 (C.166b-167a; K.XXI.141b, 143a).

162. It should have five sections and four joints. But its joints should not be very prominent (lit. thick), and it should not have any branch and should not be worm-eaten.

163-164. One should select (lit. take) as the Jarjara a piece of bamboo which is not worm-eaten or inferior to any other piece, after smearing it with honey and ghee and worshipping it regularly with garlands and incense.

164-165. The ceremonies and their order[1] which have been prescribed for [the consecration of] Indra's banner-staff should be observed also in case of the holy bamboo for converting it into the Jarjara.

165-166. It may have long and short sections (*parva*). And if after each of these sections a ring [appears] it is called the holy bamboo[1].

166-167. This is the rule in connexion with the characteristics of the Jarjara. I shall hereafter speak of that of the Daṇḍakāṣṭha.

The Daṇḍakāṣṭha

167-168. The Daṇḍakāṣṭha[1] should always be made of the Bilva or the Kapittha tree or the bamboo. It should be curved[2] and have three bents and should have [good] characteristics.

168-169. That which is neither worm-eaten nor diseased and has small (lit. poor) branches, is called the Daṇḍakāṣṭha.

169-170. He who will get fashioned the Jarjara and the Daṇḍakāṣṭha devoid of the said characteristics, will certainly sustain a great loss.

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162 (C.167b-168a; K.XXI.143b-144a).

163-164 (C.168b-169; K.XXI.144b-145).

164-165 (C.170; K.XXI.146). [1] See NŚ. III. 73-75ff.

165-166 (C.171; K.XXI.147). [1] The reading of K. is corrupt.

166-167 (C.172; K.XXI.148).

167-168 (C.173; K.XXI.149). [1] See NŚ. I. 58-61 note 2.
[2] *Vakram*, K.

168-169 (C.174; K.XXI.150). [1] *Mandaśākham*, K, *mandaśālam*, C.

169-170 (C.175; K.XXI.151).

The making of masks

170-171 Similarly one should prepare the Paṭi of the masks which will have their special measurements or will measure thirtytwo Aṅgulis[1].

171-173. The Paṭi should be made by using the Bilva-paste on cloth. Masks should be made with ashes or husks of paddy being mixed up with the Bilva-paste or some watery form of it, after covering these with cloth smeared with the thick Bilva-paste[1].

173-174. The Paṭī made out of cloth smeared with the Bilva-paste should neither be made too thick nor too thin and neither should it be made too soft.

174-175. After getting it (the Paṭī) dried up by fire or the sun one should pierce holes in it according to the rule, by means of a sharp instrument, and these holes should be made after dividing it into two [equal] halves.

176. In the Paṭī so prepared an opening six Aṅgulis long and an Aṅguli wide should be made in the form of the forehead, and it should have [two] angles [at the two end].

177. Then [a pair of] openings two Aṅgulis long and one and a half a Aṅguli[1] wide should be made for the cheeks, and after [this has been done for] the cheeks [another opening] three Aṅgulis more [in length] are be made for the ears.

178. The opening for the ear being three Aṅgulis[1] long the same should be the length for the opening of the mouth,

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170-171 (C.176; K.XXI.159). [1] We follow C. Ag. seems to read *śirṣa[vi]bhāgārtham* for *śirṣavidhānārtham* and he explains it as शीर्षविभाग इति हिशिरा त्रिशिरा इत्यादि दृश्यते। यत्र वा निजशिर एव आच्छाद्य शिरोऽन्तरं प्रदर्श्यते, प्रतिवा(प)द प्रतिहस्तादेरेव एव कल्प: (p. 435).

171-173 (C.177-178); K:XXI.153-154). [1] This passage seems to be corrupt. The trans. is tentative.

173-174 (C.179; K.XXI.155).

174-175 (C.180-181a; K.XXI.156-157a).

176 (C.181b-182a; K.XXI.157b-158a).

177 (C.182b-183a; K.XXI.158b-159a). [1] Read *adhyardham*.

178 (C.183b-184a; K.XXI.159b-160a). [1] *tryaṅgulam*, C. *aṅgulaṁ*, K.

and the symmetrical neck (*avaṭu*)[2] should be made twelve Aṅgulis long.

179-180. So much about the rules for the cutting openings in the Paṭi for the mask. Various forms of crowns set with different kinds of jewels are to be set on them.

Other accessories

180-181. And at the production of a play (lit. here) one should use differently in relation to *dramatis personae* many kinds of accessories (*upakaraṇa*) demanded by the art of theatre.

181-182. Now, all the manufactures or crafts that are executed in this world including moving and immobile objects, are to be known as the accessories in [a performance].

182-183. [And to obtain them] one is to go to persons on whose special knowledge (lit. in whom) they depend. For [obtaining] such accessories in a dramatic production men have no other means.

183-184. The measurement and description of an object depend on a person who is [professionally] to make it or to devise it through his [special] art.

184-185. Large objects which require much iron are not favoured by us on the stage; for their heaviness creates fatigue [in actors].

185-186. Imitation of any object which exists in this world full of living beings, in different varieties may be included in the accessories [to be used] in the performance of a drama.

186-187. But palaces, houses and vehicles though these are accessories [for the performance] cannot be produced for the stage realistically (lit. in due manner).

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[2] *Tataś caivāvaṭuḥ* for *tataś ca vāvaṭuḥ*, C. *tatas ca vāyaü*, K.
179-180 (C.184b-185; K.XXI.160b-161).

180-121 (C.186; K.XXI.162). 181-182 (C.187; K.XXI.163).
182-183 (C.188; K.XXI.164). 183-184 (C.189; K.XXI.165).
184-185 (C.190; K.XXI.166). 185-186 (C.191; K.XXI.167).
186-187 (C.192; K.XXI.168). 187-188 (C.193; K.XXI.169).

The realistic and conventional objects

187-188. Some accessories [however] will be realistic (*lokadharmī*), while others will be conventional (*nāṭyadharmī*). Any thing following its natural form is called realistic while any deviation from the same will be known as conventional.

188-189. Accessories for use on the stage should not be made with stone as well as iron and other metals, for these due to their heaviness will create fatigue [in actors].

189-190. Light objects should be made with lac, wood, leather, cloth, leaves [of trees] and sliced bamboo, for their use as accessories in a dramatic production.

190-192. Skeleton frames of armours, shields, banner-staffs, hills, palaces, gods, caves, horses, elephants, aerial cars, and houses should first be made with pieces of sliced bamboo and then by covering such frames with painted cloth, likenesses of such objects are to be produced.

192-193. But if it is not found possible to use cloth suitably for this purpose then palm-products[1] and mats (*kiliñja*)[2] may also be used instead.

193-194. Similarly weapons are to be made with grass and pieces of sliced bamboo, and with lac and Bheṇḍa (Bhāṇḍa)[1] other objects should be represented.

194-195. Imitation legs, heads and skin should be made with grass, mat and Bheṇḍa (Bhāṇḍa).

195-196. Various articles should [thus] be made with earth in imitation of their proper forms.

196-197. Various hills and shields, armours, banner-staffs

188-189 (C.194; K.XXI.170). 189-190 (C 195; K.XXI.171).

190-192 (K.XXI.172-173 .

192-193 (C.196; K.XXI.174). [1] *Tāliyair iti tālapatraih* (Ag. p.435). [2] Read *kiliñjair* for *kilajair.*

193-194 (C.197; K.XXI.175). [1] *Bheṇḍa* K, *bhāṇḍa* C. भाण्डे (भेण्डे) रित्यलाबुदल-खड्गादिभिः (Ag. p. 435).

194-195 (C.198; K.XXI.176). 195-196 (C.199; K.XXI.177).

196-197 (C.200; K.K.XXI.178a).

are to be made with Bheṇḍa (Bhāṇḍa), cloth, bees-wax, lac and sheets of mica.

197-198. And fruits and flowers growing in various regions and the various vessels should be made with lac.

Making of ornaments

198-200. Ornaments should be made with Bheṇḍa (Bhāṇḍa), cloth, bees-wax thin copper sheets and mica sheets of blue as well as other colours, and their basis should be polished copper (sheets).

200-201. The different kinds of crowns of which I spoke before, should be made dazzling with pieces of mica [set on them], so that they may shine like jewels.

201-202. In cases of [all] these objects instructions given in the Śāstras [for their making] have not been mentioned. Here one must act according to the directions of the Ācārya and be guided by relevant reasoning.

202-203. This is the rule of action regarding the future mortals, (that should be adopted in dramatic production). Because want of sufficient strength will occur in men [of the future generation].

203-204. Mortals of poor strength should not make any [undue] physical exertion, and hence it is not desirable that their crowns or ornaments should be made with gold and jewels.

204-205. For in battle, personal combat, dance and casting glances a persons burdened with heavy weight will feel fatigue and may even faint.

205-206. When the actor is overcome with pain or fatigue or is fainting his performance is spoilt. One may even endanger his life by making movements with difficulty under such conditions.

197-198 (C.201; Cf. K.XXI.178b).
198-200 (C.202-203; K.XXI.179-180). 200-201 (C.204; K.XXI.181).
201-202 (C.204; K.XXI.182). 202-203 (C.296; K.XXI.183).
203-204 (C.277; K.XXI.184). 204-205 (C.208; K.XXI.185a).
205-206 (C.209; K.XXI.185-186).

206-207. Hence ornaments are to ba made with thin sheets of copper, coloured sheets of mica, Bheṇḍa (Bhāṇḍa) and bees-wax[1].

207-208 Thus by following the popular practice or exercising one's own discretion one is to make properly theatrical accessories.

Use of weapons on the stage

208-209. No missile should be released on the stage and no weapon should pierce or strike anyone. They should simply touch a spot, and the weapons are to be used only to make a gesture [of an attack][1].

209-210. One should release missiles on the stage with skill or with skill and cleverness [so that they do not hurt].[1]

210-211. Any [relevant] instruction which I may have omitted regarding the present topic, is to be gathered from the popular usage (lit. people). This is all about the Extraneous Representation that I was to tell you. I shall hereafter speak of the Basic Representation on the stage (*sāmānyāyābhinaya*).

Here ends chapter XXIII of Bharata's Nāṭyaśāstra, which treats of the Extraneous Representation.

206-207 (C.210a 211a; K.XXI.186b-187a). [1] We follow K.

207-208 (C.211b-212a; K.XXI.187b-188a).

208-209 (C.112b-213a; KXXII.189b-189a). [1] We follow K.

209-210 (C.213b-214a; K.XXI.189b-190a). [1] C. reads additional hemistich after this.

210-211 (C.214c-215; K.XXI 190b-191).

CHAPTER TWENTYFOUR.

THE BASIC REPRESENTATION

Importance of Temperament

1. The Basic Representation (*sāmānybhinaya*)[1] is known to depend on the Words, Gestures and Temperament (*sattva*). [Among these] one should take special care about Temperament,[2] for the dramatic production has this as its basis.

2. The Histrionic Representation with an exuberant Temperament (*sattvātirikta*) is superior, the one with the level Temperament (*samasattva*) is middling, and that with no [exercise of] Temperament is inferior.

The definition of Temperament

3. Temperament (*sattva*)[1] is something invisible, but it gives support (lit. shelter) to the States and the Sentiments by means of horripilation, tears and similar other signs displayed in proper places and in harmony with the Sentiments [to be produced].

Feminine graces in the drama

4-5. The dramatic experts know the young women's Graces (*alaṃkāra*, lit. ornament) to be the support of Sentiments in a drama[1], and these consist of changes in respect of their faces and other limbs. Of these, firstly the change of limbs (*aṅgaja*)[2] is of

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1 (C 1; K.XXII.1). [1] Ag. seems to have no very convincing explanation as to why *sāmānyābhinaya* was so called. He discusses it from different points of view (pp. 436-430). From the contexts of this Chapter as well as the def. given here and in 72 below, it appears that the expression means a totality of the four kinds of *abhinaya* (NŚ. VI. 23) and as such it should be distinguished from the *citrābhinaya* (NŚ.XXVI.) which applies only to the pictorial representation of particular objects and ideas. [2] See NŚ.VI. 22 note.

2 (C.2; K.XXII.2).

3 (C.3; K.XXII.3). [1] See NŚ. VI.22 note.

4-5 (C. 4-5; K.XXII.4-5). [1] K. reads 4a as अलंकाराश्च सत्त्वस्था ज्ञेया भाव-समाश्रया ; Cf. DR. II. 30a; BhP. p.6. l.20 ; ND. p. 203.

[2] See DR. II. 30b ; ND. p. 203.

three kinds, next the natural (*sahaja*)[3] change of ten kinds, and involuntary (*a-yatnaja*)[4] change, of seven kinds.

Physical Graces of women

6. Feeling (*bhāva*), Emotion (*hāva*) and Passion (*helā*) arising from one another being different aspects of Temperament (*sattva*) [are Graces] connected with the physical nature[1].

The origin of these Graces

7. Temperament partakes of the nature of the body, and feeling (*bhāvā*) arises from Temperament, while Emotion (*hāva*) from Feeling, and Passion (*helā*) from Emotion[1].

Feeling

8. See NŚ. VII. 2. Cf. [Feeling (*bhāva*) is the first touch of emotion in a nature that was previously unaffected. DR. II. 33].[1]

Emotion

9. Temperament with excessive Feeling (*bhāva*) [manifests itself] in relation to persons of the opposite sex. And Emotion (*hāva*) should be marked as relating to its various conditions.[1]

10. In the same connexion (lit. there) Emotion (*hāva*) should be known as arising from the mind (*citta*) and manifesting itself in changes of eyes and eye-brows and the Recaka of the neck, indicative of the Erotic Sentiment.[1]

Passion

11. Everyone's Emotion which depends on the Erotic Sentiment and expresses itself as graceful movements (*lalitābhinaya*) is called Passion (*helā*) by the wise.[1]

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[3] See DR. II. 32-33a; ND. p. 203. [4] See DR. II. 31; ND. p. 203.

6 (C.6; K.XXII.6). [1] Cf. DR. II. 30b.

7 (C.7; K.XXII.7). [1] Cf. DR. II. 33b-34b.

8 (C.8; K.XXII.8). [1] Cf. DR. II. 33b; ND. p.204. BhP. p.8. l.4-10.

9 (C.9; K.XXII.9). [1] See below 10. note 1. K. reads 9a as भावस्यातिकृतं सत्त्वं व्यतिरिक्तं च योनिषु.

10 (C 10; K.XXII. 10). [1] According to ND. (p.204) the *bhāva* relates to a slight manifestation of erotic feelings through words and gestures, while the *hāva* to a very clear expression of one's emotion through various gestures.

11 (C.11; KXXII.11). Cf. DR. II. 34b; BhP. p.8, l.13-14. According

Natural Graces of women

12-13. The ten natural Graces (*alaṃkāra*) of women are: Sportive Mimicry (*līlā*), Amorous Gesture (*vilāsa*), Dishabille (*vicchitti*), Confusion (*vibhrama*), Hysterical Mood (*kilakiñcita*), Manifestation of Affection (*moṭṭāyita*), Pretended Anger (*kuṭṭamita*), Affected Coldness (*bibboka*), Lolling (*lalita*) and Want of Response (*vihṛta*)[1].

Sportive Mimicry

14. Imitating the behaviour of a lover by means of relevent words, gestures and make-up (*alaṃkāra*, lit. ornament) which are delightful and inspired by affection, is called Sportive Mimicry (*līlā*)[1].

Amorous Gestures

15. Relevant changes of the special kind relating to the standing and sitting postures as well as to gait and the movements of hands, eye-brows and eyes, [which occur at the sight of the beloved] are called Amorous Gestures (*vilāsa*)[1].

Dishabille

16. The great beauty that results from the slightly careless placing of garlands, clothes, ornaments and unguents, is called Dishabille (*vicchitti*)[1].

Confusion

17. Inversion of various items such as words, gestures, dresses, and make-up and Temperament due to intoxication, passion and joy, is called Confusion (*vibhrama*)[1].

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to ND. (pp.204-205) these three aspects of women's Temperament depend on one another. For example the ***hāva*** depends on the ***bhāva*** and the ***helā*** on the ***hāva***.

12-13 (C.12-13; K.XXII.12-13). [1] DR. II. 37b; BhP. p. 9. l. 5. ND. p. 205.

14 (C.14; K.XXII.14). [1] Cf. DR. II. 37b; BhP. p. 9. l. 5; ND. p. 205.

15 (C.15; K.XXII. 15). [1] Cf. DR. II. 38a, BhP. p. 9, l. 6-7, p. 205.

16 (C.16; K.XXII.16). [1] The word is Pkt. in form and comes probabably from *vikṣipti*. Cf. DR. II. 38b; BhP. p. p. 9. l. 8-9; ND. p. 205.

17 (C.17; K.XXII. 17). Cf. DR. II. 39a; BhP. p. 9. l. 10-11. ND. p. 205.

Hysterical Mood

18. Combination of isolated states of smiling, weeping, laughter, fear, sickness, fainting, sorrow and fatigue on account of [excessive] joy, is called Hysterical Mood (*kilakiñcita*)[1].

Manifestation of Affection

19. Manifestation of Affection (*moṭṭayita*) occurs through Sportive Mimicry (*līlā*), Amorous Gesture (*vilāsa*) and the like, when at the mention of the beloved, one is being absorbed in thought of him[1].

Pretended Anger

20. Pretended Anger (*kuṭṭamita*) arises on account of the joy and perplexity in [lover's] touching the hair, the breast, the lip and the like, and it is feigning distress when actually there is delight[1].

Affected Coldness

21. The indifference which women show [to their lovers] on account of vanity and pride, after they have realised their cherished desire (*i. e.* conquering the lover's heart), is called Affected Coldness (*bibboka*)[1].

Lolling

22. Graceful movement of hands, feet, brows, eyes, lips etc, made by women is known as Lolling (*lalita*)[1].

Want of Response

23. That due to bashfulness, pretence and nature women do not make any reply [to her lover] even when they have heard his words, is called Want of Response (*vihṛta*)[1].

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18 (C.18; K.XXII. 18). [1] Cf. DR. II. 39b; BhP. p.9, l.12. ND. p.206.

19 (C.19; K.XXII.19). [1] Cf. DR. II. 40a, BhP. p. 9, l. 13-14; ND. p. 206.

20 (C.20; K.XXII.20). [1] Cf. DR. II. 40b; BhP. p.9, l.15-16; ND. p. 206.

21 (C.20; K.XXII.21). [1] Cf. DR. II. 41a; BhP. p. 9. b.17-18; ND. p. 285-206.

22 (C.22; K.XXII.22). [1] Cf. DR. II. 41b; BhP. p. 9, l. 19-20; ND. p. 206.

23 (C.23; K.XXII.23). [1] Cf. DR. II. 42a; BhP. p. 9, l. 21-22; ND. p. 206.

Involuntary Graces of women

24. The Involuntary [Graces] are: Beauty (*śobhā*), Charm (*kānti*), Delicacy (*mādhurya*), Radiance (*dīpti*), Self-control (*dhairya*), Courage (*prāgalbhya*) and Dignity (*audārya*)[1].

Beauty

25. Decoration of limbs on account of good physical form, youth and loveliness being renderd manifest after the enjoyment [of love], is called Beauty (*śobhā*)[1].

Charm

26. Beauty which is full of a lover's passion, is called Charm (*kānti*)[1].

Radiance

A high degree of charm, is called Radiance (*dīpti*)[2].

Delicacy

27. Moderation in the movement [of limbs] in all conditions, especially in Radiance (*dīpti*) and in Lolling (*lalita*), is called Delicacy (*mādhurya*)[1].

Self-control

28. A natural bent of the mind which in all matters is free from rashness and boasting, is called Self-control (*dhairya*)[1].

Courage

29. The quality of not becoming agitated in speaking, or acting anything (lit. in practice), is called Courage (*prāgalbhya*)[1].

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24 (C.24; K.XXII.24). [1] Cf. DR. II. 31.

25 (C.25; K.XXII.25). [1] Cf. DR. II 35a; BhP. p. 8. l. 15-16; ND. p. 207. This def. seems to mean that a young woman's loveliness is augmented after she has had her first experience of love's enjoyment and this augmented loveliness is called *śobhā*.

26 (C.26; K.XXII.26). [1] Cf. DR. II. 35b; BhP. p. 8, l. 16.

[2] Cf. DR. II. 36a; BhP. p. 8, l. 17-18; ND. p. 207.

27 (C.27; K.XXII.27). [1] Cf. DR. II. 36a; BhP. p. 8. l. 19; ND. p. 207.

28 (C.28; K.XXII.28). [1] Cf. DR. II. 37a; BhP. p. 8; l. 21; ND. p. 207.

29 (C.29; KXXII.29). [1] Cf. DR. II. 36b; BhP. p.8, l. 22; ND. p. 207.

Dignity

Courteous bearing in all situation, is called Dignity (*audārya*)[2] by the wise.

30. These [Graces] are tender in connexion with performance of delicate nature, but [in other cases] they (*i.e.* the Graces) except Amorous Gesture (*vilāsa*)[1] and Lolling (*lalita*)[2] are brilliant (*dīpta*)[3].

Eight aspects of the male Temperament

31. Brilliant Character (*śobhā*), Graceful Bearing (*vilāsa*), Self-possession (*mādhurya*), Steadiness (*sthairya*), Gravity (*gāmbhīrya*), Sportiveness (*lalita*), Nobility (*audārya*) and Spirit (*tejas*) are the different aspects of the male Temperament[1].

Brilliant Character

32. Skill [in various things], heroism, and energy, aversion to mean acts and emulation of the best virtues constitute Brilliant Character (*śobhā*, lit. beauty)[1].

Graceful Bearing

33. Eyes moving straight, gait graceful like that of a bull, and smiling words constitute Graceful Bearing (*vilāsa*)[1].

Self-possession

34. If due to a [long] practice [in this direction] one's sense-organs retain their firmness even when great changes of the natural state have occurred, it is called Self-possesion (*mādhurya*, lit. sweetness)[1].

Tenacity

35. Not reliquishing any undertaking relating to duty,

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[2] Cf. DR. II. 36b, BhP. p.8' l. 20-22 ND. p. 207.

30 (C.30; K.XXII.30). [1] See above 15.

[1] See above 22. [3] See above 26.

31 (C.31; K.XXII.31). [1] Cf. DR. II. 10, BhP. p. 9, l.24; p. 10. l. 1; ND. p. 197.

32 (C.32; K.XXII.32). [1] Cf. DR. II. 11a; BhP. p. 10, l. 2-3; ND. p. 197.

33 (C.33; K.XXII.33). [1] Cf. DR. II. 11b; 11b; BhP. p. 10, l. 4; ND. p. 197.

34 (C.34; K.XXII.34). [1] Cf. DR. II. 12a; BhP. p. 10, l. 5.

35 (C.35; K.XXII.35).

wealth and enjoyment, irrespective of its good or bad results, is called a Tenacity (*sthairya*)[1].

Gravity

36. Gravity (*gāmbhīrya*) is something due to an influence of which [outward] changes in cases of anger, joy and fear do not occur[1].

Sportiveness

37. Erotic movements and changes [of features] which are not deliberate and which grow out of a tender nature, constitute Sportiveness (*lalita*)[1].

Nobility

38. Making gifts, bestowing favours and speaking sweet words to others as well as to one's own men, is called Nobility (*audārya*)[1].

Spirit

39. That one does not tolerate even at the risk of one's life any reproach or insult made by others, is called Spirit (*tejas*)[1].

Histrionic Represesentation through the body

40. O the best of Brahmins, I have spoken before about the Histrionic Representation through Temperament (*sattva*)[1], I shall now explain in detail the Histrionic Representation through the body[2].

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[1] DR. II. 13a; BhP. p. 10,16 gives the term as *dhairya*, ND. p. 198.

36 (C.36; K.XXII.36). [1] Cf. DR. II. 12b; BhP. p. 10, l. 7; ND. p. 198.

37 (C.37; K.XXII.37). [1] Cf. DR. II. 14a; BhP. p. 10, l. 8; ND. p. 198.

38 (C.38; K.XXII.38). [1] Cf. DR. II. 14b; BhP. p. 10, l. 10; ND. p. 197.

39 (C.39; K.XXII.39). [1] Cf. DR. II. 13b, BhP. p. 10; l. 10; ND. p. 197.

40 (C.40; K.XXII.40). [1] See above 1-39.

[2] It is curious that the author of the NŚ. is classifying ***abhinaya*** in a different manner and reckons its two broad classes: ***sāttvika*** and ***śārīra*** and gives their sub-divisions. For a four-fold division of the ***abhinaya*** see NŚ. VI. 23.

41. This is sixfold : Words (*vākya*), Sūcā, Aṅkura, Śākhā, Nāṭyāyita and Nivṛttyaṅkura[1].

Words

42. Recitatives in Sanskrit and Prakrit composed in verse or prose when they possess meanings giving various Sentiments, constitute the Histrionic Representation by Words[1].

Sūcā

43. When the meaning of a sentence or the sentence [itself] is indicated first by Temperament and Gestures, and then the Verbal Representation is made, it is called Sūcā[1].

Aṅkura

44. When one skilfully represents by Gestures in the manner of the Sūcā the words which one has in one's heart, it is called the Representation of Aṅkura[1].

Śākhā

45. The representation that is made in due order by the head, the face, shanks, thighs, hands and feet in the manner of the Śākhā(?), is known as the Śākhā Representation[1].

Nāṭyāyita

46. The intimation of Histrionic Representation which is made at the beginning of a drama by [different] practices, for enlivening the time, and which lasts till the coming together of the [*dramatis personae* on the stage] is called Nāṭyāyita[1].

47. The Histrionic Representation of Dhruvās relating to the States and the Sentiments which are made by means of

41 (C.41; K.XXII.41). [1] Cf. Kālidāsa's *pañcāṅgābhinaya*, Mālavi. I.6.2.

42 (C.42; K.XXII.42). [1] This seems to be the same as the *vācikābhinaya*.

43 (C.43; K.XXII.43). [1] This kind of representation is mainly to accompany songs and dance.

44 (C.44; K.XXII.44). [1] This kind of representation is meant to be combined with dance.

45 (C.45; K.XXII.45). [1] This kind of representation is to accompany recitatives (*pāṭhya*).

46 (C.46; K.XXII.46). [1] This is the use of gestures in connection with songs and dance before the beginning of the dramatic performance.

47 (C.47; K.XXII.47).

delineating joy, anger, grief and the like, is also to be known as Nāṭyāyita[1].

Nivṛttyaṅkura

48. When one represents words of another person by Sūci it is called Nivṛtyaṅkura[1].

Twelve forms of the Verbal Representation

49-51. These are the [histrionic] ways connected with proper States and Sentiments that are available for the subject-matter of plays. The representation of these, is to take the following twelve forms: Accosting (*ālāpa*), Prattling (*pralāpa*), Lament (*vilāpa*), Repeated Speaking (*anulāpa*), Dialogue (*saṃlāpa*), Change of Words (*apalāpa*), Message (*sandeśa*), Agreement (*atideśa*), Command (*nirdeśa*), Pretext (*vyapadeśa*), Instruction (*upadeśa*) and Statement (*apadeśa*)[1].

Accosting

52. Accosting (*ālāpa*) is a sentence used in addressing [any one][1].

Prattling

Irrelevant (lit. meaningless) words are called Prattling (*pralāpa*)[2].

Lament

53. Words originating in a pathetic condition are called Lament (*vilāpa*)[1].

Repeated Speaking

Speaking again and again on anything is called Repeated Speaking (*anulāpa*)[2].

Dialogue

54. Dialogue (*saṃlāpa*) is made up of utterance and counter-utterance[1].

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48 (C.48; K.XXII.48). [1] This kind of representation is used by the dancer who interpretes other's speeches.

49-51 (C.49-51; K.XXII.49-51). [1] BhP. p. 10, l. 20-23.

52 (C.52; K.XXII.52). [1] Cf. BhP. p. 10, l. 24.
[2] Cf. *ibid* p. 11, l. 1.

53 (C.53; K.XXII.53). [1] Cf. BhP. p. 11, l. 2.
[2] See *ibid* p. 11. l. 3).

54 (C.54; K.XXII.54). [1] See BhP. p. 11, l. 4.

Change of Words

Change of words (*apalāpa*)[2] is the alteration of words spoken before.

Message

55. "Speak this to him", is [an example of] Message (*sandeśa*)[1].

Agreement

Saying "You have said what was uttered by me" is [an example] of Agreement (*atideśa*)[2].

Command

56. "I alone am speaking", is [an example] of Command (*nirdeśa*)[1].

Pretext

To speak with the purpose of deception, is called Pretext (*vyapadeśa*)[2].

Instruction

57. To say "Do this" or "Take this" is [an example] of Instruction (*upadeśa*)[1].

Statement

* * * is [an example of] Statement (*apadeśa*)[2].

Another classification of the Verbal Representation

58. These are the forms [of sentences] that are to create the Verbal Representation. I shall speak [hereafter] of the characteristics of the seven forms which it may have.

59. [A sentence may contain a statement which] treats an act visible (*pratyakṣa*) or invisible (*parokṣa*); it may relate

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[2] See *ibid* p. 11, l. 5.

55 (C.55; K.XXII. 54c-55a). [1] Cf. BhP. p. 11, l. 6.
[2] See *ibid* p. 11, l. 7.

56 (C.56; K.XXII.55b-56b). [1] Cf. BhP. p. 11, l. 8.
[2] Cf. *ibid* p. 11, l. 11.

57 (C.57a; K.XXII.56a). [1] Cf. BhP. p. 11, l. 9.
[2] The texts omit the def. of *apadeśa*, which is given by BhP. (p. 11, l. 10) and is as follows : अन्यार्थकथनं यत्तु सोऽपदेश इति स्मृतः.

58 (C.57bc; K.XXII.57). 59 (C.58; K.XXII.58).

to the present, past or future time ; it may affect one's ownself (*ātmastha*) or another (*parastha*).

60. "O this [person] is speaking and I am not speaking" is a statement which treats a visible act (*pratyakṣa*), affects another person (*parastha*) and relates to the present time[1].

61. "I am doing, or going or speaking" is a statement which affects one's ownself, relates to the present time and treats a visible act.

62. "I shall do, go or speak" is a statement which affects one's ownself, treats an invisible act and relates to the future time.

63. "All my enemies have been killed by me", is a statement which affects one's ownself as well as others, and relates to the past time.

64. "[The enemies] have been killed by thee", is a statement which treats an invisible act, affects others, and relates to the past time.

65. "This [person] is speaking, doing or going", is a statement which affects another, relates to the present time and treats a visible act[1].

66. "He is going or doing" is a statement which affects another, relates to the present time and treats a visible act[1].

67. "They will do, go or speak", is a statement which affects others, relates to the future time and treats an invisible act[1].

68. "That work is to be done today by me together with you", is a statement which affects one's ownself as well as another and relates to the present time[1].

69. Anything that is spoken on the stage (lit. in drama) under the cover of the hand, will affect one's ownself, relate to something at one's heart or will relate to an invisible (*parokṣa*) act.

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60 (C.59). [1] K. omits this. 61 (C.60; K.XXII.59).
62 (C.61; K.XXII.60). 63 (C.62; K.XXII.61).
64 (C.63; K.XXII.62). 65 (K.XXII.63). [1] C. omits this.
66 (K XXII.64ab). [1] C omits this.
67 (K.XXII.64c-65a). [1] C. omits this.
68 (C.64). [1] K. omits this. 69 (C.65; K.XXII.66b-67a).

70. The seven forms of this (*i. e.* Verbal Representation) will have many more varieties when they will be modified according to time, and persons who are affected (lit. of the self and others).

71. These are the ways of the Histrionic Representation, known to producers of a drama. Different kinds of representations are to be made through these[1].

The Basic Representation

72. The Basic Representation (*sāmānyābhinaya*) is that which is made simultaneously by the head, the face, the feet, the thighs, the shanks, the belly and the waist[1].

73. Experts in acting are to represent [a character] by graceful movements of hands and delicate efforts of limbs [in general], which are to delineate the Sentiments and the States.

Regular Histrionic Representation

74-75. The acting (lit. drama) which is [performed] by physical efforts which are not violent, hurried or complex and which rest on proper tempo (*laya*), time (*tāla*) and the measurement of Kalās, and in which words are distinctly uttered without harshness and hurry, is called "regular" (*ābhyantara*).

Irregular Histrionic Representation

76. When it is of the opposite kind and observes free movements and is not in harmony with songs and instrumental music accompanying it, is called "irregular" (*bāhya*).

77. It is called "regular" (*ābhyantara*, lit. inner) when it conforms to the rule (lit. within the *lakṣaṇa* or rule) and 'irregular' (*bāhya*, lit. outside) when it is outside [the prescription] of the Śāstra.

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70 (C.66; K.XXII.65b-66a). 71 (C.67). [1] K. omits this.

72 (C.68; K.XXII.67b-68a). [1] Cf. 1 above.

73 (C.69; X.XXII.68b-69a).

74 (C.70; K.XXII.69b-70a).

75 (C.71; K.XXII.70b-71a). 76 (C.72; K.XXII.71b-72a).

77 (C.73; K.XXII.72b-73a).

Lakṣaṇa defined

78. As a performance is *lakṣyate* or marked, it is called *lakṣaṇa* (characteristic mark). Hence it is of use in a drama.

Practice preferred to the Śāstra

76. Those who have not received training from (lit. lived with) any master (*ācārya*) or who hove no access to the Śāstras, resort to the "irregular" [ways], which depend on merely the practices [of the stage][1].

Representation of the sensual perception

80. A wise [actor] should represent sound, touch, form, taste and smell by the sense-organs concerned, and by Gestures delineating their objects[1].

Sound

81. By making a sidelong (*sācī*) glance, bending the head sideways and putting a hand near the ear, one should represent the sound (*śabda*).

Touch

82. By slightly narrowing down the eyes, raising the eye-brows in the like mannar as well as by touching the shoulder and the cheek, the wise one should represent the touch (*sparśa*).

Form

83. By holding on the head the Patāka hand with its fingers slightly moving, and looking intently [at something] with eyes, the wise one is to represent the form (*rūpa*).

Taste and Smell

84. By slightly narrowing down the eyes and expanding the nostrils in the like manner as well as by intently gazing [at something] the wise one is to represent the taste (*rasa*) and the smell (*gandha*).

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78 (C.74; K.XXII.73b-74a).

79 (C.75; K.XXII.74b-75a). [1] Read the couplet as अनाचार्योषिता ये च ये च शास्त्रबहिष्कृताः। बाह्यं ते तु प्रयोक्ष्यन्ते क्रियामात्रैः प्रयोजितम्. This shows that the ancient India's artists did not follow the Śāstras slavishly.

80 (C.76; K.XXII.75b-76a). [1] See also NŚ. VIIIff.

81 (C.77; K.XXII.76b-77a). 82 (C.78; K.XXII.77b-78a).

83 (C.79; K.XXII.78b-79a). 84 (C.80; K.XXII.79b-80a).

85. These are the gestures which arise from the activities of the five sense-organs such as skin, eyes, nose, tongue and ears.

Importance of the mind

86. When an object of a sense-organ is contemplated in mind it gets represented [outwardly]. A person out of his mind cannot know the object of senses which come through five sources.

The three aspects of the mind

87. With reference to the representation, the mind has three attitudes [towards objects], *viz.* favourable (*iṣṭa*), unfavourable (*an-iṣṭa*) and indifferent (*madhyastha*).

The favourable mind

88. Everything favourable should be represented by the happy movement of limbs, horripilation and the opening of the mouth.

89. In case of a favourable sound, form, touch, smell or taste, one should show a happy face by concentrating the senses [concerned] in mind[1].

The unfavourable mind

90. By turning the head, not using the eyes and keeping them fixed to the nose, one should represent whatever is unfavourable.

The indifferent mind

91. An indifferent attitude should be represented by expressing not too much delight or to much abhorrence, and by keeping oneself in the middling state.

92. The representation of words like "[It is done] by him", "It is his", or "He does this" which relate to invisible acts is [an example of] indifferent attitude.

The meaning of "personal"

93. The object which a person himself feels is called "personal" (*ātmastha*).

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85 (C.81; K.XXII.80b-81a). 86 (C.82; K.XXII.81b-82a).
87 (C.83; K.XXII 82b-83a). 88 (C.84; K.XXII.83b-84a).
89 (C.85; K.XXII.84b-85a). [1] The expression used is *indriyair manasā prāptair*, 'by means of senses coming together with the mind'.
90 (C.86; K.XXII.85b-86a). 91 (C.87; K.XXII.86b-87a).
92 (C.88; K.XXII.87b-88a). 93 (C.89; K.XXII.88b-89a).

The meaning of "external"

And anything which is to be described by another is called "external" (*parastha*).

Desire

94-95. Almost all the States proceed from passion which combined with desire will be considered as having many forms such as, desire for virtue (*dharma-kāma*), desire for wealth (*artha-kāma*) and desire for liberation (*mokṣa-kāma*).

Love

95-96. The union of a man and a woman is called love (*kāma*). This love which may end in joy or sorrow for all people, is mostly to be observed as leading to happiness even in unpappy situations.

Erotic Affair

97. The union of men and women which finds them sexually united is known as an Erotic Affair (*śṛṅgāra*). This benefits the two, and brings them happiness[1].

98. In this world people always desire happiness of which women are indeed the source. These women are of various nature[1].

Various types of women

99-100. Women are known to possess the nature of gods, Asuras, Gandharvas, Rākṣasas, Nāgas, birds, Piśācas, Yakṣas, tigers, men, monkeys, elephants, deer, fish, camel, Makara, asses, horses, buffaloes, goats, cows and the like[1].

The woman of divine type

101-102. A woman who has delicate limbs, steady and soft looks from the corner of her eyes, is free from any disease, has lustre, munificence, truth and simplicity, emits very little sweat, has

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94-95 (C.90-91a; K.XXII.89b-90a).

95-96 (C.91; K.XXII.91b-92a).

97 (C.92; K.XXII.92b-93a). [1] C. omits 96.

98 (C.93; K.XXII.93b-94a). [1] Cf. BhP. p. 109, l. 9-10.

99-100 (C.94-95; K.XXII 94-96a). [1] See BhP. p. 109, l. 12-15.

101-102 (C.96-97; K.XXII.96b-98r). [1] Cf. BhP. p. 109, l.16-19.

middling sexual passion, takes moderate food, loves sweet scent and is engaged in vocal and instrumental music, is known to possess the nature of a goddess[1].

The woman of Asura type

103-104. A woman who transgresses laws and practices trickery, is confirmed in anger, very cruel, fond of wine and meat, always irascible [in temper], very proud, fickle-minded, very covetous, harsh, fond of quarrel, jealous and inconstant in affection, is said to possess the nature of an Asura[1].

The woman of Gandharva type

105-106. A woman who enjoys roaming in many gardens, is adorned with good nails and teeth, speaks with a smile, is slim-bodied, has a slow gait, loves sexual pleasure, is always pleased to hear music (*gīta* and *vādya*) and to witness dance, is careful about the cleanliness [of the body] and has soft skin, glossy hairs and charming eyes, is known to possess the nature of a Gandharva[1].

The woman of Rākṣasa type

107-108. A woman who has large and broad limbs, red wide eyes, hard hairs, loves to sleep in day time, speaks loudly, has the habit of hurting [one] with nails and teeth, is disposed to anger, jealousy and quarrel, and likes to roam at night, is said to possess the nature of a Rākṣasa[1].

The woman of Nāga type

109-110. A woman who has a pointed nose and sharp teeth, slender body, reddish eyes, complexion of a blue lotus, is fond of sleep, very irascible, has an oblique (*tiryak*) gait and unsteady efforts, takes pleasure in [the company of] many persons (lit. beings), and loves sweet scent, garlands and similar other objects, is said to possess the nature of a Nāga[1].

103-104 (C.98-99; K.XXII.98b-100o). [1] Cf. BhP. (p. 109, 1.20-22) here this type is called *daityaśīlā*.

105-106 (C.100-101; K.XXII.100b-102a). [1] Cf. BhP. p. 108, 1.1-4.

107-108 (C.102-103; K.XXII.102b-104a). [1] Cf. BhP. p. 110, 18-11.

109-110 (C.104-105; K.XXII.104b-106o). [1] Cf. BhP. p. 110, 1. 21-22, p. 111, 1.1.

The woman of bird type

111-112. A woman who has a very large mouth, energetic character, loves streams, enjoys spirituous liquor and milk, has many offsprings, likes fruits, is always given to breathing and is always fond of gardens and forests, is [very] fickle and talkative, is said to possess the nature of a bird[1].

The woman of Piśāca type

113-114. A woman who has more or less than the usual number of fingers, is merciless during sexual acts, has the habit of roaming in gardens and fields, and of terrifying children, is treacherous, speaks with a *double entendre*, behaves abominably during sexual acts, has a hairy body and loud voice, and is fond of spiritous liquor and sexual indulgence, is said to have the nature of a Piśāca[1].

The woman of Yakṣa type

115-116. A woman who sweats during sleep, loves quiet rest in bed or seat, is [very] intelligent, fearless and fond of wine, sweet smell and meat, takes delight on seeing the beloved one after a long time, feels gratitude [to him], does not sleep for a long time, is said to have the nature of a Yakṣa[1].

The woman of tiger type

117. A woman who takes honour and dishonour in the same spirit, has a rough skin and harsh voice, is wily, speaks untruth and haughty words and has tawny eyes, is said to have the nature of a tiger (*vyāla*)[1].

The type of human female

118-119. A woman who loves uprightness, is always clever and very virtuous, has regular features (*vibhaktāṅgī*), is grateful [to her benefactors], disposed to worship the elders and gods,

111-112 (C.106-107a; K.XXII. 106b-108a). [1] Cf. BhP. p. 1. 12-12.

113-114 (K.XXII.108b-110a). [1] Emend *Janādhikāṅguliḥ* into *ūnādhikāṅguliḥ*. Cf. BhP. p. ,. 15-18.

115-116 (C.107b-108; K.XXII. 110b-112a). [1] Read 115b. at *medhāvini bhayahinā* etc. Cf. BhP. p. 110, 1. 5-7.

117 (C. 109; K.XXII.112b-113a). [1] Cf. BhP. p. 110, 110 1. 19-22.

118-119 (C.110-111; K.XXII.113b-115a). [1] Cf. BhP. p. 111, 1. 3-4.

always careful about duty as well as material gain, and is free from pride and fond of friend and has a good character, is said to have the nature of a human being.

The woman of monkey type

120-121. A woman who has a compact and small body, is impudent, has tawny hairs, is fond of fruits, talkative, fickle, and energetic, loves [to roam about in] trees, gardens and forests, cherishes highly even a small kind act [done to her] and is violent in sexual act, is said to have the nature of a monkey[1].

The woman of elephant type

122-123. A woman who has a large chin and forehead, is fleshy and bulky, has tawny eyes, hairy body, is fond of sweet scent, garlands and wine, has irascible temper, steady energy, loves water, garden, forests, sweet things and sexual intercourse, is said to have the nature of an elephant[1].

The woman of deer type

124-125. A woman who has a small abdomen, flat nose, thin shanks, large red eyes, is fickle, has the habit of quickly going, of taking fright, is timid, fond of songs and instrumental music, is irascible in temper, unsteady in her efforts, is said to have the nature of a deer[1].

The woman of fish type

126. A woman who has long, large and high breasts, is fickle and without any twinkle in her eyes, has many servants and offsprings, has liking for water, is said to have the nature of fish[1].

The woman of camel type

127-128. A woman who has protruding lips, too much sweat, a slightly awkward gait, slender abdomen, is fond of flowers, fruits, salt, sour and pungent tastes, has her waist and sides loosely bound, speaks harsh and cruel words, has a high and rough neck, is said to have the nature of a camel[1].

120-121 (C.112-113, K.XXII. 115b-117a). [1] Cf. BhP. p. 111, l. 5-7.
122-123 (C.114-115; K.XXII. 117b-119a). [1] Cf. BhP. p. 111, l. 8-9.
124-125 (C.116-117; K.XXII.119b-121a). [1] BhP p. 111, l. 10-13.
126 (C.118; K.XXII.121b-122a). [1] Cf. BhP. p. 111, l. 13-14.
127-128 (C.119-120; K.XXII.122b-124a). [1] Cf. BhP. p. 111, l. 15-16.

The woman of Makara type

129. A woman who is cruel and has a large head, a steady neck, a mouth wide open, very loud voice and the habits of fish, is known to have the nature of a Makara[1].

The woman of ass type

130-131. A woman who has a thick tongue and lips, rough skin and harsh words, is violent during sexual acts, impudent, fond of nail-scratches and biting [from her lover], jealous of her co-wives, clever, fickle, slow in her gait, angry by nature and has many offsprings, is known to have the nature of an ass[1].

The woman of swine type

132-133. A woman who has a large back, belly and mouth, hairy and strong body, a very narrow forehead, is fond of ordinary and bulbous roots, has black teeth and ugly face, large thigh and thick hairs, mean habits and many offsprings, is said to have the nature of a swine[1].

The woman of horse type

134-135. A woman who is faithful, has symmetrical sides, thighs, hips and neck, straight and thick hairs, is charming, munificent, mysterious, fickle-minded, sharp-tongued, quickly moving, and disposed to anger and sexual passion, is said to have the nature of a horse[1].

The woman of buffalo type

136-137. A woman who has broad back, bones, teeth, sides, belly, rough hairs, is faithless, turbulent and hater of men, has a slightly broad (lit. raised) mouth, large forehead and hips and is fond of forests and sporting in water, has the nature of a buffalo[1].

The woman of goat type

138-139. A woman who is thin, has small arms and breasts, [almost] motionless red eyes, short hands and feet, is covered with

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129 (C.121; K.XXII.124b-125a). [1] Cf. BhP. p. 111, l. 17-18.
130-131 (C.122-123; K.XXII.125b-127a). [1] Cf. BhP. p. 111, l. 19-20.
132-133 (C.124-125; K.XXII. 127b-129a). [1] Cf. BhP. p. 111, l. 21-22.
134-135 (C.126-827; K.XXII.129b-131a). [1] Cf. BhP. p. 112, l. 1-3.
136-137 (C.128-129; K.XXII.131b-133a). [1] Cf. BhP. p. 112, l. 4-6.
138-139 (C.130-131; K.XXII.137b-139a). [1] Cf. BhP. p. 112, l. 7-9.

fine hairs, and is timid, foolish, mad, fond of forests, restless, swiftly moving, and has many offsprings, is said to have the nature of a goat[1].

The woman of horse type

140-141. A woman who is alert in eyes and limbs, disposed to yawning [often], is talkative and grateful, has a small beaming face, short hands and feet, loud voice, irascible [temper], and low manners, is said to have the nature of a horse[1].

The woman of cow type

142-143. A woman who has large, plump and high hips, thin shanks, short hands and feet, is kind to friends, firm in her efforts, favourable to children, engaged in worshipping ancestors and gods, always clean, respectful to superiors, faithful, and patient in her sufferings, is said to have the nature of a cow[1].

Etiquette towards women

144-145. After knowing a woman's nature one should approch her accordingly. For courteous acts done to a woman according to her nature, even if these are not many, will be pleasing to her, while great many such acts when they are done with an ignorance of her nature (lit. otherwise), will not satisfy her [at all].

145-146. An external love will arise in a woman when she has been courted (lit. looked for) in a proper manner. And certain Etiquette (*upacāra*) has been prescribed for man and woman in love [with each other].

146-147. Austerities are practiced for the sake of virtue (*dharma*), and the [acquisition of] virtue is for the purpose of happiness. And happiness has its source in women the enjoyment of whose company is desired [by people in general].

140-141 (C.132-133; K.XXII.133b-135a). [1] This def. seems to be spurious; see 134-135 above.

142-143 (C.134-135; K.XXII.135b-137a). [1] Cf. BhP. p. 112, l. 10-12.

144-145 (C.136-137a; K.XXII.139b-141a). [1] See BhP. p.112, l. 14-16.

145-146 (C.137b-138a; K.XXII.141b-142a).

146-147 (C.138b-139a; K.XXII.142b-143a).

Two classes of Etiquette

147-148. In the theatrical convention, Etiquette relating to the [practice of] love (*kāmopacāra*) of men and woman is of two kinds : external (*bāhya*) and internal (*ābhyantara*).

148-149. [Of these two], the internal [Etiquette] is to be observed by kings in the Nāṭaka. And the external [Etiquette] is to be observed by courtezans in the Prakaraṇa.

The king's Etiquette towards women

149-150. In this connexion I shall describe in detail the rules of Etiquette for kings in their enjoyment [of women's love], which have been drawn out from (lit. have arisen from) the Aphorisms of Erotics (*kāmasūtra*)[1].

The three classes of women

150-151. Women who have the nature of various beings are of three classes : "homely" (*ābhyantara*, lit. inside) "public" *bāhya*, lit. outside) and "mixed" (*bāhyābhyāntara*, lit. outside and inside). A woman belonging to a high family is a "homely" (*ābhyantara*) and a courtezan is a "public" (*bāhya*) woman.

152. A thoroughly tested (*kṛtaśauca*) woman, if she is a maiden of high family, is of the mixed (*bāhyābhyantara*) class[1].

153. A maiden of high family has no occasion to receive the king's Etiquette, and a public woman is never desired by a king and she does not receive his courtesies[1].

154. A king's Union takes place with a "homely" woman, and a common man may unite with a "public" woman, while the king may have Union with a heavenly courtezan [as well][1].

147-148 (C 139b-140a; K.XXII.143b-144a).

148-149 (C.140a-141a; K.XXII.144b-145a).

149-150 (C.141b-142a). [1] This work seems to be lost and is not the present *sūtra* text ascribed to Vātsyāyana On this see the Introduction.

151 (C.142b 143; K.XXII.145b-146).

152 (C.144; K.XXII.147). [1] K's reading is fragmentary.

153 (C.145). [1] The reason is obvious. K. omits this.

154 (C.146). [1] As in Vikram. K. omits this.

155. The conduct which (lit. that) is approved by [married] women of high family will hold good in case of maidens too. And [in love affairs] a courtezan too [will behave generally] like a lady of high family[1].

The beginning of love

156. Love of the superior, the middling or the inferior kind arises in men and women, from various causes[1].

157. Love [for a person] grows from hearing [about him], seeing [him, hearing about his] personal beauty, [seeing his] sportive movements of limbs and [hearing his] charming conversation[1].

158. An expert in this matter should then observe the various indications of love in men and women who desire one another's company.

159. A woman becomes overpowered with love on seeing a young man who has personal beauty as well as other innate qualities, and has besides the knowledge of various arts and crafts[1].

Signs of love

160. The glance in which [the eyes are] charming, tearful drooping and eyelashes are throbbing, is called Kāmyā (lit. loving) and it should be used here[1].

161. The glance in which the corner of the eyes are moving and having sportful expressions, is called Lalita (lit. sportive). It is used in women's partial looks[1].

162. Due to love, one's voice becomes slightly impassioned, and the face covered with sweat-drops, and hairs in the body stand on their end[1].

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155 (C.147). [1] Cf. संयुक्ता नायकेन तद्ज्ञनार्थंमेकचारिणीव्रतम् etc. KS. IV. 2.1.

156 (C.148). [1] These three kinds of love have been defined by later authors like Śāradātanaya; see BhP. p. 113, l. 10-14.

157 (C.149). [1] K. omits this. 158 (C.150; K.XXII.148a).

159 (C.151). [1] K. omits this. 160 (C.152). [1] K. omits this.

161 (C.153). [1] K. omits this. See NŚ. VIII.73.

162 (C.154). [1] K. omits this. Cf. BhP. p. 113, l. 17-19.

Signs of a courtezan's love

163-165. A courtezan is to be considered overpowered with love when she expresses her passion by casting side-long glances, touching their ornaments, itching the ears, scratching the ground with her toes, showing the breasts and the navel, cleansing the nails and gathering her hairs[1].

Signs of love in a highborn lady

166-167. Similarly one should know that there are indications [of love] in a woman of high family, These are as follows; she looks continuously with blooming eyes, conceals her smile, speaks slowly and with a down-cast face, gives reply with a smile, conceals her sweats and appearance, has throbbing lips and is trembling[1].

Signs of a maiden's love

168. These are the various signs with which a woman not yet having the experience of love's pleasure (*rati*) will express her love which has ten stages[1].

Various stages of her love

169-171. First there will be a longing (*abhilāṣa*), secondly Anxiety (*cintā*), thirdly Recollection (*anusmṛti*), fourthly Enumeration of [the beloved one's] Merits (*guṇakīrtana*), fifthly Distress (*udvega*), sixthly Lamentation (*vilāpa*), seventhly Insanity (*unmāda*), eighthly Sickness (*vyādhi*), ninthly Stupor (*jaḍatā*), and tenthly Death (*maraṇa*)[1]. These are the stages of love in case of men as well as of women. Now hear about the characteristics of all these.

Longing

172. Longing (*abhilāṣa*) arises from efforts born of desire and wish [for the beloved one], and leads to the means of meeting [him][1].

163-165 C.155-157a; K.XXII.148b-150). [1] Cf. BhP. p. 113, l. 3-9, and p. 114, l. 1-2.

166-167 (C.157b-158*ka*; K.XXII.151-153a). [1] Cf. BhP. p. 113, l. 17, p. 114, l. 1-2.

168 (C.159; K.XXII.153b-154a). [1] BhP. (p.88) gives the numb r as 'ten or twelve'.

169-171 (C.160-162; K.XXII.154b-157a). [1] Cf. BhP. (p. 88, l. 3-5) gives two more stages (*icchā* and *utkaṇṭhā*). Also cf. KS. V.1-5; NL.2421ff.

172 (C.163; K.XXII.157bc). [1] Cf. NL. 2427; BhP. p. 88, l. 15-16.

173. One goes out of the place [where the beloved one is] or enters it or stays within his sight, and shows signs of amour in the first stage of his love[1].

Anxiety

174. Anxiety (*cintā*) should be indicated by speaking to the female Messenger (*dūtī*) words such as "By what means and in what manner will there be an Union with (lit. obtaining[1] of) the beloved[2] ?"

175. In the second stage [of love] one should look with half-closed eyes and touch the Valaya (bangles), the Raśanā, the Nivi, the navel and the thighs[1].

Recollection

176. Sighing again and again, thinking deeply of the beloved (lit. desired) person and disliking other engagements, is called Recollection (*anusmṛti*)[1].

177. Being engrossed in thinking of him (*i. e.* the beloved) one does not attain composure in sitting or lying in bed, and remains without doing one's duty. The third stage [of love] should be expressed like this[1].

Enumeration of Merits

178. To express by means of sportful movement of limbs, smiles and glance and [other efforts] the idea that 'there is no one else like him', is called Enumeration of [the beloved one's] Merits.[1]

179. The representation [of love] in the fourth stage (*i.e.* in the Enumeration of Merits) should be made by horipillation

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173 (C.164; K.XXII.158). [1] Cf. NL. 2428ff; BhP. p. 88, l. 17-20.

174 (C.165; K.XXII.159). [1] Read *samprāptiḥ* (*sambhrāntiḥ*, C; *sāmānyaḥ* K). [2] Cf. NL. 2436ff; BhP. p. 88, l. 21-27.

175 (C.166; K.XXII.160). [1] Cf. BhP. p.89, l. 8-5.

176 (C.167; K.XXII.161). [1] Cf. NL.2449; BhP. p. 89, l. 7-8.

177 (C.XXXI.76; K.XXII.162). [1] Cf. NL.2449; BhP. p. 89, l. 9-11. C.'s reading of the portion of this chapter (XXIV.) given in pp. 281 (line 27)-289 (line 3) is merely an unacknowledged copy of K.s reading of the same. C.'s. own reading occurs in pp. 348 (line 14)-355 (line 8) as a part of the chapter XXXI.

178 (C.XXXI.77; K.XXII.163). [1] Cf. NL.2456; BhP. p. 89,l. 12-14.

179 (C.XXXI.78; K.XXII.164). [1] Cf. BhP. p. 89, l. 15-18.

wiping off tears, sweats, and talking confidentially to the female Messenger to relieve the pangs of separation[1].

Distress

180. That one is not satisfied or pleased with sitting or lying in bed and is always eagerly expecting [the beloved one] is the stage of Distress (*udvega*) in love[1].

181. By representing anxiety, sighs, lassitude and burning of the heart in an exaggerated manner, one should express the stage of Distress[1].

Lamentation

182. Lamentation (*vilāpa*) is represented by speaking sorrowfully words such as "He stood here ; he sat here, and here he approached me, etc[1]."

183. A lamenting woman is distressed by very eagerly expecting [the beloved one], and out of uneasiness she moves from one place of grief to another[1].

Insanity

184. When a woman is always engaged in talking about him (*i. e.* the beloved) and hates all [other] males, it is a case of Insanity (*unmāda*).

185. To represent Insanity one should sometime look with a steadfast gaze, sometimes heave a deep sigh, sometimes be absorbed within oneself and sometimes weep while walking about[1].

Sickness

186. Being devoid of all pleasures of love and of [any] expectation [about them] one gets Sickness (*vyādhi*)[1].

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180 (C.XXXI.79; K.XXII.165). [1] Cf. NL.2462ff;BhP. p. 89, l. 19-22.

181 (C.XXXI.80; K.XXII.166). [1] See note of 180 above.

182 (C.XXXI.81; K.XXII.167). [1] Cf. NL.2470; BhP. p. 90, l. 1-3. An example इह तया सह हसितम , इह तया सह कथितम् , इह तया सह पर्युषितम्, इह तया सह कुपितम् , इह तया सह शयितम् etc (Svapna 1-15, 2-4).

183 (C.XXXI. 82; K.XXII. 168). [1] Cf. BhP. 90, l. 4-8.

184 (C.XXXI.83; K.XXII. 169b). [1] Cf. NL.2484ff; BhP. p.90 l.9-15.

185 (C.XXXI.84; XXII.170). [1] See above 184 note.

186 (C.XXXI.85; K.XXII.171). [1] BhP. p. 90. l. 16-18. follows K. NL (2476) has *ātaṅka* (disquietude) which precedes *unmāda*.

187. To represent Sickness the eighth stage, one is to show that the heart becomes paralysed, the body is in fever, the head aches badly, and one does not have any tranquility[1].

Stupor

188. In Stupor (*jaḍatā*) one does not respond when questioned, and does not hear or see [anything]. It is a pathetic condition in which one's mind is deranged[1].

189. To represent Stupor one is to utter response (*huṃ*) on the wrong occasion, and is to have one's limbs relaxed and the mouth given to excessive breathing (lit. swallowed by breathing)[1].

Death

190. If even after adopting all the means [available for the purpose] the Union [with the beloved] does not take place, then burnt in the fire of love one's Death (*maraṇa*) takes place[1].

191. Thus in case of her meeting (lit. getting) the beloved, one should represent, according to the Science of Erotics (*kāmatantra*), for the Heroine all the stages of love except the last one[1].

Manifestation of men's love

192. Even a man separated from his beloved one will thus make a manifestation of his love in diverse ways through different States[1].

Characteristics of love

193. One should represent men as well as women who are expressing these stages of love by bringing in their common characteristics [in particular stages][1].

Women separated from the beloved one

194-196. All the stages of love should be represented in diverse ways by anxiety, sighs, lassitude, weariness of the body, and

187 (C XXXI.86; K.XXII. 172). [1] Cf. BhP. p. 90, l. 19-22.
188 (C.XXXI.87; K.XXII. 173). [1] Cf. NL.2499ff; BhP, p 91, l. 1-6.
189 (C XXXI.88, K.XXII.174). [1] See above 188 note.
190 (C.XXXI.89; K.XXII.175). [1] Cf. NL.2505ff. BhP. p. 91, l. 7-8.
191 (C.XXXI. 90; K.XXII.176). [1] Cf. NL.2510ff. BhP. p.91,l. 9-10.
192 (C.XXXI.91; K.XXII.177). [1] See above 182 note.
193 (C.XXXI.92; K.XXII.178). [1] K. reads after this two additional (XXII.179-180) couplets.
194-196 (C.XXXI.93-95; K.XXII.181-183).

following [the beloved] or gazing [at him] or gazing [vacantly] at the sky, talking pathetically, touching [different ornaments], twisting [some objects] or clinging to some support and similar other conditions and situations arising from an absence of Union (*vipralambha*).

Relief in love-sickness

197. When burning very much with the fire of love one will use [special] clothes, ornaments, scents, rooms and gardens which have a cooling effect.

The female Messenger

198. Being over-powered with a burning love and affected through its several stages one should send a female Messenger [to the beloved] to speak of one's conditions.

199. One should ask a female Messenger to carry a message of love [to the beloved]. She [should deliver the same] with proper courtesy [and the like] after saying "This is her condition".

200. After the substance (lit. meaning) of the message has been communicated one should think of the means of fulfilling the love. This is the rule where love is to be practised secretly.

The king's Etiquette to women

201. I shall now speak in detail about the rules regarding the practice of kings in relation to "homely" women and these rules are taken out the Science of Erotics (*kāmatantra*)[1].

202. Happy and unhappy conditions which occur [in connexion with love] in persons of various dispositions, and which are assumed by kings, are also followed by common people.

203. Kings have no difficulty in obtaining women ; because means for this, is at their command. And the love that grows out of liberality becomes pleasing.

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197 (C.XXXI.96; K.XXII.184). 198 (C.XXXI.97; K.XXII.185).
199 (C.XXXI.98; K.XXII.186). 200 (C.XXXI.99; K.XXII.187).
201 (C.XXXI.100; K.XXII.188) [1] This does not seem to indicate any particular treatise.
202 (C.XXXI.101; K.XXII.189).
203 (C.XXXI.102; K.XXII.190).

204. Out of respect for the queens and for fear of their favourite women, kings are secretly to make love to queen's maids.

205. Though the kings may have many ways of making love, the making it secretly will be [the most] pleasing [of all].

206. That a woman resorts to wily ways, that one is shut out from her and she become available only with difficulty, imparts the supreme pleasure to her love.

207. In case of women of the harem, the king's Union (*sambhoga*) with them in day time may be permitted, but in dealing with external women Union should take place at night[1].

Reasons for Conjugal Union

208. The following six are reasons[1] for the Conjugal Union (*vāsaka*): scheduled order (*paripāṭi*), [desire for] progeny (*phala*), newness of relation (*navatva*), birth of a child (*prasava*), time of sorrow (*duḥkha*) and of joy (*pramoda*)[2].

209. When the Conjugal Union (*vāsaka*) is due, kings should go to the bed-chamber of a queen even if she may be in her menses or may not be his favourite.

Eight kinds of Heroine

210-211. In this connexion Heroines (*nāyikā*) are known to be of eight kinds such as, "one dressed up for Union" (*vāsakasajjā*), "one distressed by separation" (*virahotkaṇṭhitā*), "one having her husband in subjection" (*svādhīna-bhartṛkā*), "one separated [from her lover] by a quarrel" (*kalahāntaritā*), "one enraged with her lover" (*khaṇḍitā*), "one deceived by her lover" (*vipralabdhā*) "one with a sojourning husband" (*proṣitabhartṛkā*) and "one who moves to her lover" (*abhisārikā*)[1].

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204 (C.XXXI.103; K.XXII.191). 205 (C.XXXI.104; K.XXII.192).

206 (C.XXXI.105; K.XXII.193).

207 (C.XXXI.106; K.XXII.194). [1] Cf. KS. V. 1, 16.

208 (C.XXXI.107; K.XXII.195). [1] See Hemacandra's *vṛtti* on this passage quoted in KA. (p. 307) where he copies Ag. (p. 477) verbatim.

[2] This rules of the Conjugal Union (*vāsaka*) seems to have been relaxed at the time of Vātsyāyana. See KS. III. 2, 61-63.

209 (C.XXXI.108; K.XXII.196).

210-211 (C.XXXI.109-110; K.XXII.197-198). [1] See DR. II. 23-27.

The Heroine dressed up for Union

212. A woman who in eager expectation of love's pleasure decorates herself joyfully when the Conjugal Union (*rāsaka*) is due, is a Heroine dressed up for Union (*rāsakasajjā*)[1].

The Heroine distressed by separation

213. A woman whose beloved one does not turn up on account of his preoccupation with many other engagements and makes her sad, is a Heroine distressed by separation (*virahotkaṇṭhitā*)[1].

The Heroine having her husband in subjection

214. A woman whose husband captivated by her conduct as well as by love's pleasure (*surata*) from her, stays by her side, and who has pleasing qualities, is a Heroine having the husband in subjection (*svādhīnabhartṛka*)[1].

The Heroine separated by quarrel

215. A Heroine separated by quarrel (*kalahāntaritā*) is a woman impatient for her lover who has gone away due to a quarrel or jealousy, and does not return[1].

The enraged Heroine

216. A woman whose beloved one on account of his attachment for another female does not come for the Conjugal Union when it is due, is an enraged (*khaṇḍitā*) Heroine[1].

The deceived Heroine

217. A woman whose lover does not come to her for a certain reason even when the female Messenger was sent to him and a tryst was made, is a deceived Heroine (*vipralabdhā*)[1].

The Heroine with a sojourning husband

218. A woman whose husband (lit. the beloved one) is living abroad on account of various duties and who wears her

212 (C.XXXI.111; K.XXII.199). [1] Cf. NL. 2525ff; DR. II. 24; BhP. p. 99.
213 (C.XXXI.112; K.XXII.200). [1] Cf. NL.2530ff; DR.II 25; BhP. p. 100.
214 (C.XXXI.113; K.XXII.201). [1] Cf. NL.2568ff; DR. II. 24; BhP. p. 99.
215 (C.XXXI.114; K.XXII.202). [1] Cf. NL.2550; DR. II. 26; BhP. p. 99.
216 (C.XXXI.115; K.XXII.203). [1] Cf. NL.2536ff; DR. II. 25; BhP. p. 98.
217 (C.XXXI.116; K.XXII.204). [1] Cf. NL.2542ff; DR. II. 26; BhP. p. 99.
218 (C.XXXI.117; K.XXII.205). [1] Cf. NL.2556ff; DR. II. 27; which uses the the term *proṣitapriyā*. BhP. p. 100.

hair hanging loose, is called a Heroine with a sojourning husband (*proṣitabhartṛkā*)[1].

Heroine moving to her lover

219. A woman who due to love or infatuation is attracted to her lover and gives up modesty for going out to meet him, is called a Heroine secretly moving to her lover (*abhisārikā*)[1].

Representation of the different Heroines

220. Heroines in a Nāṭaka should be of these conditions. I shall speak of the manner in which the producers are to represent them[1].

Enraged, deceived and quarreling Heroines

221-223. Enraged (*khaṇḍitā*), Deceived (*vipralabdhā*), and Quarreling (*kalahāntaritā*) Heroines should be represented by anxiety, sighs, lassitude, burning of the heart, conversation with female friends, looking to one's own condition, weakness, depression, tears, appearance of anger, giving up of ornaments and toilet, sorrow and weeping[1].

The Heroine with a sojouring husband

223b. The Heroine with a sojourning husband (*proṣitabhartṛkā*) should also be represented with these states[1].

The Heroine having the husband in sujection

224. A Heroine having the husband in her subjection should be represented with gaudy and brilliant dresses, face beaming with pleasure and having an excess of physical charm[1].

Different classes of Heroine moving to her lover

225. Whether she may be a courtezen, a lady of high family or a maid-servant, the producers should make the Heroine move to her lover in the special manner described below[1].

219 (C.XXXI.118; K.XXII.206). [1] Cf. NL.2572ff; DR. II. 27. see BhP. p. 100.

220 (C.XXXI.119; K.XXII.207). [1] *Yathā yojyaṃ proyoktṛbhiḥ*, C. for *kāmatantram anekadhā*. K.

221-223 (C.XXXI.120-122a; K.XXII.208-210a). [1] Cf. DR. II. 28; cf. BhP. p. 98-100.

223b (C.XXXI.122b; K.XXII.210b). [1] Cf. BhP. p. 100.

224 (C.XXXI.123; K.XXII.211). [1] Cf. DR. II. 28. Cf. BhP. p. 99.

225 (C.XXXI.124; K.XXII.212). [1] Cf. DR. II. 28. Cf. BhP. p. 100.

The Courtezan

226. [In going down to her lover] the courtezan is to have her body beautifully decorated with various ornaments and to walk slowly in the company of her attendants and with [a display of] passion (*samadanā*) and joy[1].

The woman of high family

227. [And in such a situation] a woman of high family will cover her face with a veil, and walk timidly with her limbs contracted, and will [very often] look back[1].

The hand-maid

228. And [in the same situation] a hand-maid will walk with uneven steps (*āviddhagati*) and eyes beaming with amorous joy, and will talk distortedly through intoxication (*madaskhalita-saṃlāpā*).[1]

How to meet a sleeping lover

229. If the beloved (lit. this one) is in bed and she finds him manifestly (*suvyaktam*) asleep she [should] awaken him in the manner I am going to mention[1].

230. A woman of high family is to awaken him by [the sound of] her ornaments, the courtezan by the sweet (lit. cool) scents and the handmaid by fanning the beloved one with her clothes[1].

231. [In this connexion] the scolding words of women friends are to be strong but sweet, and beautifully puctuated by sighs[1].

232. This is the rule of love making for women of high family and others, for the Nāṭaka is to represent all the States [in a Heroine]

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226 (K.XXII.213). [1] Read 226 as *samadanā prahṛṣṭā ca* etc. Cf. NL.2580ff; BhP. p. 101, l. 4-10; SD. 117.

227 (K.XXII.214). [1] Read 227a. as *saṃlīnā sveṣu gātreṣu* etc. Cf. NL.2576ff; BhP. p. 100, l. 19-22. SD. 117.

228 (C.XXXI.125a; K.XXII.215). [1] Read 228a as *madaskhalita-saṃlāpā* etc. Cf. NL.2580ff; BhP, p. 101, l. 11-15.

229 (C.XXXI.125bc; K.XXII.216). [1] Read 229a as स्यादयं शयितां तां पश्यन् सुप्तं प्रियं यदा. Cf. BhP. p. 101, l. 16.

230 (C.XXXII.217). [1] Cf. BhP. p. 101, l. 16-22.

231 (C.XXXI.126). [1] It seems that one or two couplets have been lost before this. We give merely a tentative trans. of it.

232 (K.XXII.218).

The Conjugal Union

233. For a woman newly in love or for an enraged woman when she is not coming [of her own accord], the Conjugal Union should be arranged through some means or excuse[1].

234. [A woman] always enjoys with pleasure various ornaments, dresses, scents and garlands which are charming and are of the best kind[1]:

235. Just as a man does not come under the control of love when he has not [previously] met any woman, so being united, with the beloved woman [such a person] becomes doubly delighted[1].

Behaviour at the Conjugal Union

236. At the time of Conjugal Union (lit. union of love) there should be amorous feelings, gestures, words and sportful movements of the sweetest kind (lit. having a special quality of sweetness) and especially looking at each other with love[1].

Preparation for the Conjugal Union

237. When the Hero (*i. e.* the beloved one) comes, a woman on her part should make some special preparation for the Conjugal Union which will give rise to pleasure[1].

238. After wearing simple clothes, putting on garlands and using sweet scents she should take up the mirror again and again even when she had done with it (lit. has become successful)[1].

239. In preparing for the Conjugal Union one should not put on too many ornaments, [among these] the Raśanā and the Nūpura which have a sound are often to be preferred[1].

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233 (C.XXXI.127; K.XXII.219). [1] K.'s reading is very corrupt.

234 (C.XXXI.128; K.XXII.220). [1] C. *sūpadeśair* for *satyādeśair*, K.

235 (C.XXXI.129; K.XXII.221). [1] Here to some passage seems to have been lost before this couplet.

236 (C.XXXI.130; K.XXII.222). [1] Here also some passage seems have been lost before this couplet.

237 (C.XXXI.131; K.XXII.223). [1] K. reads 237a as ततः प्रहृष्टे मदने उपचार-समुद्भवे.

238 (C.XXXI.132; K.XXII.224). [1] K. reads 238b as स्थापयेन्नायककृते कुर्याच्चात्मप्रसाधनम्.

239 (C.XXXI.133; K.XXII.225). [1] *Vāsopacāre* K. *vāsopacāro* C.

Acts prohibited on the stage

240. [In representing various activities of women] there should be on the stage no ascending of the bed-stead, no bath, no use of unguents and collyrium, no decoration of the body and no handling of their breasts or hair[1].

241. And women of the superior and the midding types should not be shown as poorly draped (*apāvṛtā*) or wearing only one piece of garment (*ekavastrā*) and they should use no colour for their lips[1].

242. Such a rule [of dresses] will suit only the women of the inferior type, because of their low nature. But on certain occasions they too are not to be represented like that[1].

243. Men and women of the courtezan class in a play should take up a flower after they have dressed themselves up (lit. having taken ornaments).

244. If a woman with a decoration [of her body] awaits the arrival of her beloved, she should cleverly finish it so that nothing contrary [to propriety] finds expression[1].

The Heroine in expectancy

245. After finishing the preparation for the Conjugal Union, the Heroine should sit down and expect [every moment] the coming of the beloved (lit. Hero) while listening the sound of of striking the Nāḍikās[1].

246. After hearing the sound of [the expected] Nāḍikā the Heroine overcome [with joy) on [the chance of] the beloved one's

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240 (C.XXXI.134, Cf. K. XXII.225). [1] This shows the high moral sense of the people of the time.

241 (C.XXXI.135; K.XXII.227). [1] See above 240 note.

242 (C. XXXI.136; K.XXII.228). [1] That is, they might appear on the stage as poorly draped or with one piece of garment or might have their lips painted.

243 (C. XXXI.137; Cf. K.XXII.229)

244 (C.XXXI.138; K.XXII.230). [1] Read the couplet as follows: नियुंक्तमण्डना किञ्चित् प्रतीक्षेत प्रियागमम् । लीलयामण्डितं शेषं कुर्याद्यत्र विरुध्यते.

245 (C.XXXI.139 of K.XXII.231). [1] *Nālikā*-K, *nāyikā*. C.

246 (C.XXXI.140; K.XXIII.231b, 232a). [1] *Nālikā* K. *nāyikā* C. *Samna-hṛdayā*, C. (*trasta-hṛdayā*, K).

coming should run towards the gate [of the house] with a trembling [body] and with her heart about to stop (lit. motionlees).

247. And holding the door-frame with her left hand, and a door-blade with the right one, she should with straight eyes look up for the arrival of the beloved.

248. Overcome with apprehension she should show reasonable [signs of] fear when the beloved will fail to appear (lit. not seeing the beloved), and should turn sad for the moment.

249. Then after heaving a deep sigh and lowering her look (lit. face) she should with a motionless heart drop down herself (lit. her limbs) on a seat.

250. Due to a delay of the beloved she should connect (lit. ponder over) his coming with causes (lit. considerations) which may be good or bad,

251. She will think [as follows :] "Could the beloved have been held up by duties to his superiors, by the friends, or by the ministers engaged in affairs of the state, or could he have been detained by some favourite woman ?"

252. She should represent appearances connected with the various good or bad causes [mentioned above] by means of personal omens like quivering or throbbing [of a particular limb].

Personal omens

253. Personal omens indicating occurrence favourable to women will occur to their left [side] while omens in case of all undesireable happenings will take place on their right.

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247 (C.XXXI 141; K.XXII.232b, 233a). [1] C reads as 247a स्तनाधोमुखी भूय प्रतीक्षते प्रियागमम् ; we with K.

248 (C.XXXI.142; K.XXII.233b-234a). [1] K.'s reading is corrupt.

249 (C.XXXI.143; K.XXII.234b-235a). [1] K. reads *nayanāmbu* for *āsyañ caiva*, C.

250 (C.XXXI.144; K.XXII.235b-236a).

251 (C.XXXI.145; K.XXII 236b-237a).

252 (C.XXXI.146; K.XXII.237b-238a). [1] K. reads 252 as उत्पातान्विविधैरेव शुभाशुभसमुत्थितम्। निमित्तैः राज्यसंस्थैस्तु स्फुरिते स्पन्दिते तथा.

253 (C.XXXI. 147 ; K. XXII. 238b-239a). [1] *anisṭeṣu*, C. for *durukteṣu*, K.

254. If the left eye, eyebrow, forehead, lip, arm, breast or thigh throbs, this will indicate the coming [of the beloved].

255. If these will throb differently[1] that will indicate something calamitous (lit. not desired). In case of perceiving such bad omens she should at once faint[2].

256. As long as the beloved has not come, her hand will rest on her cheek, and being careless about her toilet she should go on weeping.

257. But afterwards on seeing some good omen indicating his arrival the Heroine should represent that the beloved one has drawn near by means of feeling[1] his smell.

Heroine's reception of the beloved

258. On seeing him [come] she should joyfully get up and proceed to receive the beloved and look at him with eyes beaming in pleasure.

Receiving the guilty lover

259. But [in case of] the beloved one who has come with the signs [of meeting another woman] and green wounds[1] [received from her] she should point out [the man] after assuming the Āyata posture (*sthāna*) with her hand in the hand of her female friend[2].

260. And the beloved one being found guilty he should be given censure in due order by means of [appropriate] gestures and reproachful words as well as by Jealous Anger (*māna*), Insult (*avamāna*), Fainting (*sammoha*) or Dissimulation (*avahitthā*)[1].

261-263. Due to reasons like the application of Dissimulation, the use of hidden words or of laughter, curiosity, flurry, calamity and acceding to a situation of fun and to his

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254 (C.XXXI.148; K.XXII.239b-240a).

255 (C.XXXI.149; K.XXII.240b-241a). [1] That is, if the right ey and eyebrow etc. throb. [2] K. reads 255 a as चतोऽन्यथा स्पन्दमाने दुरितं दर्शयं भवेत्.

256 (C.XXXI.150; K.XXII.241b-242a).

257 (C.XXX.151; K.XXII.242b-243a). [1] That is, by representing it with gestures. 258 (C.XXXI.152; K.XXII.243b).

259 (C.XXXI.153). [1] *i.e.* of biting and scratching. [2] K. omits this.

260 (C.XXXI.154-155a, K.XXII.244-245a).

261-263 (C.XXXI.155a-157a; K.XXII.247-248). [1] K. reads *dharmārtha-kāma-yogeṣu.*

concealing any fault, the Heroine should speak to the beloved even if [his guilts require that] he should not be spoken to.

263-264. Where there is affection there is fear also. And where there is jealousy there occurs love (*madana*).

Causes of jealousy

The causes of this (*i.e.* jealousy) are fourfold : Depression (*vaimanasya*), Mixed Feeling (*vyalīka*), Disgust (*vipriya*) and Anger (*manyu*). Please listen about their description.

Depression

265. Depression (*vaimanasya*) arises from seeing the beloved one walking lazily due to sleepiness and lassitude, and discovering signs [of his Union with another woman] and fresh wounds [received from the latter].

266. This should be represented with an intensely jealous face, great trembling of limbs due to anger, and utterance of words like "It is good", "It is nice" and "It is beautiful."

Mixed Feeling

267. Mixed Feeling (*vyalīka*) arises due to jealousy mixed with joy when one's beloved stays [near by] even after he has been treated with insult.

268. Mixed Feeling should be represented by standing firmly on legs with the left hand on the breasts and the right one violently gesticulating.

Disgust

269. Disgust (*vipriya*) will arise when the beloved one

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[2] K. reads before this three hemistichs (245b-246) as follows : वचनस्य समुत्पत्तिः स्त्रीणां गाथाकृता भवेत् । विश्रम्भे हरागेषु संदेहे प्रणये तथा । परितोषे च हर्षे च दाक्षिण्या-क्षेपपातने (Women's outburst of speech should be in Gāthā [in the following cases] : in confidence, affection, suspicion, love, satisfaction, joy, courtesy and infliction of abuse).

263-264 (C.XXXI.157b-159a; K.XXII.249-250).

265 (C.XXXI.159bc; K.XXII.251).

266 (C.XXXI.160; K.XXII.252).

967 (C.XXI.161; K.XXII.253).

268 (C.XXXI.162; K.XXII.254).

269 (C.XXXI.163; K.XXII.255).

says that "I live while you live," I am your slave" and "You are my love," but behaves in a different manner.

270. Representation of Disgust should be made by a cold treatment to the female Messenger, disregard for the letters and indifference about giving reply to any question [made by the beloved[1]] and also by shaking the head.

Anger

271. Anger (*manyu*) arises [in a woman] when the beloved one comes to her after his Union with a rival woman and boasts about his good luck in this matter, and discloses the signs of such a Union.

272. Anger should be represented by giving up the Valayas and throwing up the Raśanā in a loose manner and by timid and tearful eyes.

On treating a lover at fault

273. On seeing the beloved one standing much ashamed, and afraid due to his guilt, [the Heroine] should harass him with rebuke made up of words spoken in jealous [indignation].

274. But no very cruel words should be uttered, and very angry words should also be avoided. [The Heroine] should speak tearfully things referring to her ownself.

275-277. This attitude should be represented by the middle finger touching the edge of the lower lip and a hand placed on the breast and by looking with eyes upturned, or by a Karaṇa in which a hand is placed on the hip and the fingers are separated (?), or by moving the head and bending it to see the nails or by a look of Dissimulation or by beautiful finger gestures indicating threat.

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270 (C.XXXI.164; K.XXII.256). [1] Or by the messenger.

271 (C.XXI.165; K.XXII.257).

272 (C.XXXI.166; K.XXII.258).

273 (C.XXXI.167; K.XXII.259).

274 (K.XXII.260). [1] Emend *na cāsyātikrodhana°* into *na cāpyatikrodhana°*

275-277 (C.XXXI.168, 169a; XXIV. 268b-269; K.XXII. 261-263). [1] Read 275a as मध्यमाङ्गुल्योष्ठाग्रे विध्यात् पाणिना स्तनःस्थितेन; for the rest we follow C.

278-279. After saying "You are shining", "You look well", "Why are you tarrying", "Don't touch me", "Go to the beloved who is in your heart", "And go away", one should turn back and make jokes with words which do not require any reply.

280. In case of being taken forcibly by the dress, the hand or the hair (lit. head) the woman should be softened even after seeing the guilt [of the beloved].

281. When taken by her hand, dress or hair the woman should slowly release herself from the beloved.

282. When taken by her hair, hand or dress the woman should enjoy (lit. take) his touch in such a way that the beloved one does not perceive it.

283. The woman should slowly release her hair [from the hands of the beloved] by standing first on her toes with limbs bent and then taking to the Apakrāntā Cārī.

284. Her hair being not released [due to efforts of the beloved] the woman should perspire on his touch and say "*Huṃ huṃ*, let [my hairs] go", and "Go away".

285. After hearing the angry words like "Go away" the lover (lit. man) should [first] go away and then come back to start talking to her on any pretext.

286. Then the woman should make movements of her hand while uttering "*Huṃ huṃ*", and during these movements she should speak to him with an imprecation (*śapatha*).

287. In case of her clothes being taken away [by the beloved one] the woman should either cover her eyes, or turn them (*i. e.* eyes) to her back and cover her Nivi.

278-279 (C.270-271; K.XXII.264-265). [1] *śobhase*, K. *śobhana*, C.
[2] The trans. of 279 is tentative.

280 (C.272; K.XXII.266). 281 (C.273; K.XXII.267).

282 (C.274; K.XXII.268).

283 (C.275; K.XXII.269). [1] See NŚ. XI.30

284 (C.276; K.XXII.270). 285 (C.277; K.XXII.271).

286 (C.278; K.XXII.272). 287 (C.279; K.XXII.273).

288. A woman should harass her [offending] lover till he will fall to her feet; but on his falling at her feet she should look to the female Messenger.

289-290. Then the Heroine should embrace the beloved and with the object of love's enjoyment she should joyfully walk [with him] to the bed. All these should be represented [only] by songs with a gentle dance.

290-291. When in a play there is any speaking to the sky depending on other men's speech, which relates to love's pleasures and the Erotic Sentiment, then the same line of representation should be followed by a woman.

292. The same should be the rule of representation in whatever [else] relates in a play to the inner appartment (harem) and is connected with the Erotic Sentiment.

Acts forbidden on the stage

293. One knowing the dramatic convention (*nāṭyadharma*) should not represent sleeping on the stage. But some need occurring for it one should bring the Act to a close.

294-295. If out of any necessity anyone sleeps alone or with anyone, no kiss or embrace or any other private acts such as biting, scratching with nails, loosening the Nivi, the pressing of breasts and lips, should be presented on the stage.

296. Eating [anything] or sporting in water and doing any immodest act should not be presented on the stage.

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288 (C.280; K.XXII.274). [1] Read the passage as follows: तावत् खेदयितव्यस्तु यावत् पादगतो भवेत् । ततश्चरणयोः पाते कुर्याद्दूती-निरीक्षणम्.

289-290 (C.281-282a; K.XXII.275-276a). [1] K. reads 290 with some variation. In trans. it is as follows: Then the woman will tolerate (lit. accept) the touch of the beloved and holding him up properly [from the feet] lead him to the bed.

290-291 (C. 282b-283; K.XXII.276b-277). [1] Emend *cākāśa-puruṣam*, into *cākāśa-bhāṣitam*. The trans. is tentative.

[2] Read *bhavet kāvye* (*bhavet kārya*, C. *nayet kāvye*. K).

292 C. 284; K.XXII.278). 293 (C.285; K.XXII.279).

294-295 (C.285-287; K.XXII.280-281). [1] This shows the high moral tone of the Indian theatrical art. 296 (C.288; K.XXII.282).

297. As a Nāṭaka is to be witnessed by the father and the son, the mother-in-law and the daughter-in-law [all sitting together] these acts should be avoided.

298. Experts should write Nāṭakas with pleasant and not very harsh words giving rise to good counsel.

Endearing terms of address for the beloved

299. Now hear about terms which women in love are to use to their beloved ones when the Union takes place.

300. Such terms are "dear" (*priya*), "beloved" (*kānta*), "affectionate" (*vinīta*), "lord" (*nātha*), "master" (*svāmin*), "life" (*jīvita*) and "joy" (*nandana*).

Angry terms of address for the beloved

301. In case of anger terms used may be "ill-natured" (*duḥśīla*), "tyrant" (*durācāra*, lit. ill-doing), "deceitful" (*śaṭha*), "hostile" (*vāma*), "indifferent" (*virūpa*), "shameless" (*nirlajja*) and "cruel" (*niṣṭhura*).

Endearing terms of address

302. He who does nothing undesirable, speaks nothing improper, and always conducts himself uprightly is called "dear" (*priya*).

303. He in whose lips or [other parts of] the body no sign of Union with another woman is visible is called "beloved" (*kānta*).

304. He who even in his anger does not cross words [with the woman he loves] and does not use any harsh word is called "affectionate" (*vinīta*, lit. disciplined).

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297 (C.289; K.XXII.283). [1] See above 294-295 note

298 (C.290; K.XXII.284). 299 (C.291; K.XXII.285).

300 (C.292; K.XXII.286). [1] BhP. (p. 107, l. 7-9) has eleven terms.

301 (C.293; K.XXII.287). [1] BhP. (p. 108, l. 10-11) has eight terms.

302 (C.294; K.XXII.288).

303 (C.295; K.XXII.289). [1] Cf. BhP. p. 107, l.14-15.

304 (C.296; K.XXII.290).

305. He who maintains an intercourse with a woman by sweet words (*sāma*, lit. conciliation), gifts (*artha*), providing, enjoyment, caress and maintinance, is called "lord" (*nātha*).

306. He who is a well-wisher [of his beloved woman], is able to protect her, is not conceited or jealous, is always alert on every occasion, is called "master" (*svāmin*).

307. He who takes to the bed to please the woman tactfully by [providing] enjoyments according to her wishes and desires, is called "life" (*jīvita*).

308. He who is high-born, patient, clever, kind, master of words and fit to be praised among women friends, is called "joy" (*nandana*).

309. These words are used to highten the charm of love's enjoyment. I shall now speak of words which indicate an want of love. Hear about them.

Angry terms of address explained

310. He who is cruel, impatient, conceited, shameless, bragging, given to crossing words is called "ill-natured" (*duḥśīla*).

311. He who out of indiscretion restrains a woman's movement or beats her or uses harsh words to her, is called a "tyrant" (*durācāra*).

312. He who for his own purpose speaks sweet words but does not put them into practice is called "deceitful (*śaṭha*).

313. He who even being forbidden to do anything does that very thing, is called "hostile" (*rāma*).

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305 (C.297; K.XXII.291). [1] Cf. BhP. p. 107b. l. 16-17.
306 C. 298; K.XXII.292). [1] Cf. BhP; p. 107b, l. 18-19.
307 (C.299 K.XXII.293). [1] Cf. BhP. p. 103b, l. 4-5; the term here is *jīviteśa*, 'lord of life'.
308 (C.300; K.XXII.294). [1] Cf. BhP. p. 108b, l. 2-3.
309 (C.301; K.XXII.295).
310 (C.302; K.XXII.296). [1] Cf. BhP. p. 108b, l. 14-15.
311 (C.303; K.XXII.297). [1] Cf. BhP. p.109b, l. 4-5.
312 (C.304; K.XXII.298). [1] Cf. BhP. p. 108b, l. 20. p. 109b, l. 1.
313 (C.305; K.XXII.299). [1] Cf. BhP. p. 108b, l. 12-13.

314. He who has green wounds [received from a another woman] and is proud of it and remains silent [in conceit] is called "indifferent" (*virūpa*)[1].

315. He who approaches the woman more resolutely than ever even when he is guilty [towards her] and bears the marks of such a guilt and is forbidden to approach, is called "shameless" (*nirlajja*)[1].

316. He who being guilty towards her tries to enjoy a woman's embrace by force and does not think of concilating her, is called "cruel" (*niṣṭhura*)[1].

317. These are the ways of using words to indicate whether a lover is dear or not so. In different circumstances[1] one should use the opposite [of these][2].

318. These should be the rules [of address] in songs with a gentle dance as well as anything to be expressed in words for the Erotic Sentiment[1].

319. This is the rule about the representation of incidents relating to the harem. I shall now describe in detail the rules regarding the goddesses (lit. celestial females)[1].

Goddesses in human roles

320. The dress of goddesses is always brilliant, their mind is always full of joy and their time is always passed happily and in sports.

321. Celestial males have no jealousy, anger and malice in life and they require no propitiation of their females.

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314 (C 306; K.XXII.300). [1] Cf. BhP. p. 108b, l. 14-15.

315 (C.307; K.XXII.301). [1] Cf. BhP. p. 108b. l. 18-19.

316 (C.308; K.XXII.302). [1] Cf. BhP. p. 108b. l. 20-21.

317 (C.309; K.XXII.303). [1] That is, in irony (*solluṇṭhana-bhāṣita*). See SD. 107.

[2] K. reads 317b as नर्तकीसंश्रिता कार्या बहवोऽन्येपि नाटके.

318 (C.310; K.XXII.304). [1] K. reads 318b as शृङ्गाररससंभूतो रतिसंभोगखेदजम्.

319 (C.311; K.XXII.307). [1] K. repeats before this 277a and the following शृङ्गार एवमेव स्यात्तथाप्यथक्रमो भवेत् and XXII. 278 afterwards.

320 (C.312; K.XXII 308). 321 (C.313; K.XXII.309).

322. When celestial women unite with human beings they are to assume all the States of a mortal.

323. When celestial women sustain a fall [from the heaven] due to a curse, they are to be united with human males and should be approached in a suitable manner.

324. [Remaining] invisible, she should tempt them with her voice and with [the scent of] flowers in her decoration and then revealing herself for a moment she should disappear[1].

325. Infatuation in a play grows out on coming to have dresses, ornaments, garlands [of Heroines] and letters [sent by them].

326. Love growing out infatuation will be pleasing, and that [love] which is natural will bring about different enjoyments.

327. Being reduced to human existence celestial males should assume all the States which are proper for men and should behave like them.

328. This should be the practice in connexion with kingly Etiquette in relation to the harem. The Etiquette in relation to the outsiders will be treated in rules regarding Courtezans (*vaiśika*).

Here ends Chapter XXIV of Bharata's Nāṭyaśāstra
which treats of the Basic Representation

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322 (C.314; K.XXII.310). 323 (C.315; K.XXII.311).

324 (C.316; K.XXII.312). [1] Read *pralobhayet* (*pulo bhavet*, K. °*trāpi ya bhavet*, C).

325 (C.317; K.XXII.313). 326 (C.318; K.XXII.314).

327 (C.319; K.XXII.315). 328 (C.320; K.XXII.316).

CHAPTER TWENTYFIVE

DEALINGS WITH COURTEZANS

The definition of a Gallant

1. One excelling (*viśeṣayet*)[1] in all the arts (*kalā*)[2] is called a Gallant (*vaiśika*) or one is so called because of his dealings with the courtezans (*veśyopacāra*)[3].

2. A man who has learnt all the arts (*kalā*)[1] and is an adept in all the crafts (*śilpa*)[2] and can [besides] captivate the heart of women, is called a Gallant[3].

Qualities of a Gallant

3. His thirtythree [characteristic] qualities are briefly of three classes : physical, extraneous (*āhārya*) and psychological (*sahaja*, lit. natural).

4-7. One who is well-versed in the Śāstras, skilled in arts and crafts, well-formed, pleasant-looking, powerful, possessing self-command, desireable age, dress and pedigree, is friendly (*surabhi*),

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1 (C.1; K.XXIII.1). [1] This is an instance of folk-etymology. *Vaiśeṣa* the base of the participle *viśeṣayet* should have given rise to *vaiśeṣika* and not to *vaiśika*. See BhP. p. 106, 1-10.

[2] These are generally considered to be sixtyfour in number. See Vātsyāyana. KS. I. 3. 34. But the Jains have their number as seventytwo (See Amulya Chandra Sen, "Social Life in Jain Literature," Calcutta, 1933. pp. 12-15).

[3] This etymology is rather sensible. For *veśa* (residence of courtezans) is connected with *veśyā* (woman who is available for all the members of the tribe or the settlement).

2 (C.2; K.XXIII.2). [1] See above 1 note 2.

[2] The word *kalā* is usually synonymous with *śilpa*. For the most of the sixtyfour items included by Vātsyāyana (l.c.) are nothing but crafts. But when the two words are used together in a sentence *śilpa* may be taken in the sense of 'craft' only.

[3] Another name for *vaiśika* (Gallant) seems to be *viṭa*. See KS. I.4.16; SD.80 and also NŚ. XXXV.74.

3 (C.3; K.XXIII.3).

4-7 (C.4-7; K.XXIII.4-7). [1] See BhP. p. 106, 1.2-9.

sweet-tempered (*madhura*), munificent, patient, free from bragging, fearless, accustomed to use sweet words, clever, prosperous, clean [in his habits], expert in the practice of love, honest, able to act suitably to time and place, speaker of no pitiful words, accustomed to speak smilingly, eloquent, careful, sweet-tongued, greedless as a partner, full of faith, firm in resolve, without trust even in accessible (*gamyā*) women and has a sense of self-respect, is called a Gallant.

8. [According to another authority] his six [special] qualities are : that he should be devoted [in his love affairs], clean [in his habits], self-possessed, honest, intelligent and able to talk on varied topics (*citrābhidhāyī*)[1].

The female Messenger

9-10. A wise woman, female storyteller, a female ascetic or a woman of the stage[1], an intelligent woman, a female neighbour, a female friend, a maid-servant, an unmarried girl, a crafts-woman[2], a foster-mother, a nun[3] or a female fortune-teller [can be employed as] a Messenger (*dūtī*)[4].

Qualities of the Messenger

11. A wise person should never engage as a Messenger any persons (lit. male or female) who is foolish, beautiful, wealthy or diseased[1].

12. Any woman should be engaged as a Messenger when she knows the art of encouraging [the beloved], is sweet in her words, honest, able to act suitably to the occasion, charming in her behaviour and is able to keep secrets[1].

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8 (C.8; K.XXIII.8). [1] Read 8b as भवेच्चित्राभिधायी षडेते तस्य गुणा मताः (भवेच्छिद्राभिशायी, C; भवेच्छिद्रापिधावी.K. and Ag. have the correct reading).

9-10 (C.9-10; K.XXIII.9). [1] Ag. (p.480) explains *raṅgopajīvnī* as *rajakastri*.

[2] Cf. DR. II. 29; SD. 157 separate the words *kāru* and *śilpin*.

[3] A nun of the heretical sects like the Buddhists. See note 4 below.

[4] Cf. KS. V. 4. 23.

11 (C.11; K.XXIII.10). [1] K. reads 11a differently. Cf. BhP. p.94 (l.9-10).

12 (C.12; K.XXIII.11). [1] Cf. KS. I.5.28; SD. 158.

Functions of the female Messenger

13. She should encourage [the beloved one] by mentioning the various ways of seeing [the lover] and should communicate the exact words [of the latter] and describe his condition[1].

14. Besides this the Messenger should make an exaggerated statement about his birth, wealth and [capacity for giving] love's enjoyment and say what [various] acts should be done [to facilitate the Union][1].

15. The Messenger should in various ways bring about for the man an Union with a woman who is in love for the first time or a beloved woman who has been angry with him[1].

16-17. The first meeting of men [with women] may be made on a festive occasion, during night, in a park, in the house of a kinsman, a foster-mother or a female, or in a dinner-party (*nimantraṇa*), on the pretext of seeing a sick person, or in an empty house[1].

18. After meeting a woman in one of these various ways one should ascertain from different marks whether she is friendly or not.

The woman overcome with love

19. The women who from her nature is smitten with love and does not conceal her amorous behaviour [at the sight of the beloved] is said to be "overcome with love" (*madanāturā*).

The attached woman

20-23. When a women speaks of her lover's a [good] qualities to her friend, gives him her own money, honours his friends, hates his enemies, seeks to unite with him, becomes much pleased to see him, looks pleased after a talk about him, sleeps after he has slept, kisses after he has kissed her, rises [in the morning] before he gets up, puts up with suffering [for his sake], remain the same in

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13 (C.13; K.XXIII.12). [1] Cf. KS. I.5 28, BhP. p. 94, l.4-13.

14 (C 14; K.XXIII.13). [1] Cf. KS. I. 5.28, BhP. p. 94, l.11-13.

15 (C.15; K.XXIII.14). [1] Cf. BhP. p. 94, l.14-15.

16-17 (C.16-17; K.XXIII.15-16). [1] Ag. (p. 480) says गान्धर्वविवाहे वेश्या पुनर्भूसङ्गमे वेत्यर्थः 2cf. BhP. p. 94 l.16-19.

18 (C.18; K.XXIII.17). 19 (C.19; K.XXIII.18).

20-23 (C.20-23; K.XXIII.19-22). [1] See BhP. p. 115, l.2-8.

happiness and misery and never becomes angry, she is said to be "attached" (*anuraktā*)[1]. These indicate her characteristics.

The hostile woman

24-27. The characteristics of a hostile woman are as follows: when kissed she wipes off her mouth, speaks unpleasant words, becomes angry even when sweet words have been spoken to her, hates his friends, praises his enemies, lies down on the bed with her back turned against him, goes to bed first, is never pleased even after a great deal of honour [has been shown her], never puts up with suffering, becomes angry without any provocation, does not look at him or greet him. The woman who betrays these signs should be marked as "hostile" (*viraktā*).

Winning back of woman's heart

28-29. [The following measures may lead to] the winning (lit. taking) back of women's heart[1] : constant effort [in this direction], display of wealth, showing of good-will, proposal of giving money[2], [actually] giving money, giving up the service of Messenger (lit. intervention)[3] and tranferrence of attachment (*bhāvopakṣepa*).[4]

Causes of hostility

30-31. A man or a woman becomes hostile to the lover due to poverty, sickness, misery, harshness, want of learning, going abroad, offended self-esteen, excessive greed, transgression [of good conduct], coming back late [at day or night] and resorting to undesireable acts[1].

Acts winning women's hearts

32. In connexion with love, one's acts should be capable of winning the heart (lit. attachment) of women. Due to such acts

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24-27 (C.24-27; K.XXIII.23-26a). [1] BhP. p. 116. l. 4-5, 13, 6, also 7-12, 14-19.

28-29 (C.28-29; K.XXIII.26b-28a). [1] Read 28a as हृदयग्रहणाय स्त्रिया व्यापारचेष्टितम्.

[2] Ag. (p. 481) explains this as follows : उपन्यासोऽर्थस्य दास्यामीति उपन्यासः.

[3] Read *vyavadhinām* for *vyadhitānām*, C. *vyadhito yah*. K.

[4] Ag. (p. 481) explains this as अन्यमुखे कदाचिदनुरक्तास्य भङ्गनास्तीति कथनम्.

30-31 (C.30-31; K.XXIII.68b-30a). [1] Cf. BhP. p. 117. l. 8-11.

32 (C.32; K.XXIII.30b-31a).

a woman may be kept out of anger and even if angry she may be pacified[1].

33-35. A covetous woman should be won over by [making her] a gift of money, a learned woman by knowledge of arts, a clever woman by sportfulness, a sensitive woman by acting to her desire, a woman who hates man by stories to her liking, a girl below sixteen (*bālā*) by a present of playthings, a terrified woman by cheering her up, a proud woman by servile attendance and a noble lady by the practice of arts[1].

The three types of woman

36. Women, are by nature of three classes: superior, middling and inferior.

The superior woman

37-39. The woman who remains unperturbed when she has been offended, does not use harsh words to her beloved, has a short-lived anger, possesses skill in arts and crafts, is desired by men for her high birth, wealth, capacity for giving enjoyment and the like, is an expert in the acts of love (*kāmatantra*), is honest, possesses physical charm, becomes angry only when there is a [proper] cause, speaks without malice and knows the proper occasion [for all acts] is of the superior class (*uttamā*)[1].

The middling woman

40-41. The woman who desires men and is desired by men, is skilled in the acts of love, jealous of her rivals, is overcome with malice and has a short-lived anger, is proud, and can be pacified in a moment, is of the middling class (*madhyamā*)[1].

The inferior woman

42. The woman who is angry without a suitable cause, ill-natured, very proud, fickle, harsh and remains angry for a long-time, is of the inferior class (*adhamā*)[1].

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[1] Read 32b. as *yena ca priyate* etc.

33-35 (C.33-35; KXXIII.31b-33). [1] K. omits. 54a.

36 (C.36; K.XXIII.34).

37-39 (C.37-39; K.XXIII.35-37). [1] Cf. BhP. p. 102, l. 1-5.

40-41 (C.40-41; K.XXIII.38-39). [1] Cf. BhP. p. 102, l. 6-9.

42 (C.42; K.XXIII.40). [1] Cf. BhP. p. 102, l. 10-13.

The four stages of woman's youth

43. The youth of women when they have tasted love's pleasures is manifested in four stages through dresses, limbs and their movements as well as [inner] qualities[1].

The primary youth

44. The primary (*prathama*) youth which has an enthusiasm for sexual acts, is characterised by plump thighs, cheeks, hips, lips and firm breasts which are conducive to (lit. charming in) love's pleasures[1].

The secondary youth

45. The secondary (*dvitīya*) youth which affords the best pleasure of love is characterised by full and round limbs, plump breasts and slender waist[1].

The tertiary Youth

46. The tertiary (*tṛtīya*) youth which creats the utmost brilliance [in women] is full of all kinds of beauty, exciting sexual desire and is maddening and rich in various qualities[1].

The quartenary youth

47-48. The quartenary (*caturtha*) youth which is the enemy of love's pleasure, comes when the primary, the secondary and the tertiary youths have gone by [one after another]. It is characterised by reduced physical charm due to sunken (lit. pale) cheeks, hips, lips, breasts as well as lack of enthusiasm for sexual acts[1].

Behaviour in the primary youth

49 A woman in her first youth is to be known as one who cannot take much pains, is neither pleased or displeased with her rivals (females), and is attached to persons of mild qualities[1].

Behaviour in the secondary youth

50. A woman in her secondary youth takes offence lightly,

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43 (C. 43; K.XXIII.41). [1] Cf. BhP. p. 103, l. 10.
44 (C.44; K.XXIII.42). [1] Cf. BhP. p. 103, l. 11-16.
45 (C.45; K.XXIII.43). [1] Cf. BhP. p. 104, l. 2-11.
46 (C.46; K.XXIII.44). [1] Cf. BhP. p. 104, l. 13-14.
47-48 (C.47-48; K.XXIII.45-46). [1] Cf. BhP. 105, l. 1-6.
49 (C.49; K.XXIII.47). [1] Cf. BhP. p. 104, l. 2-6.
50 (C.50; K.XXIII.48).

and her anger and malice is also not great, and in her anger she remains silent[1].

Behaviour in the tertiary youth

51. A woman in her tertiary youth is an expert in love's pleasures, full of malice for her rivals, has many qualities and is not secretive about her proud acts[1].

Behaviour in the quartenary youth

52. A woman in her quartenary youth is capable of captivating a man, has no malice to her rivals even if she is an expert in love's enjoyments, and she always desires to remain unseparated [from her beloved][1].

Five types of men

53-54. These are the four stages of youth for the Heroine in a drama. I shall now describe the types (lit. qualities) of men with regard to their love-affairs (*kāmitantra*)[1]. With reference to their dealings (lit. application) with woman they are of five types, such as "excellent" (*catura*, lit. clever), "superior" (*uttama*), "middling" (*madhyama*), inferior" (*adhama*), and "too old" (*sampravṛddha*)[2].

The excellent man

55. A man is to be known as "excellent" when he is sympathetic, able to endure hardship, skilled in pacifying anger in connexion with love, expert in sexual acts and is honest.

The superior man

56-57. A man is to be known as "superior" when he does not do anything displeasing, is exalted (*dhīrodātta*)[1], sweet-tongued, dignified, and knows thoroughly the mysteries of [human] feelings (lit. heart). One who is sweet [in manners], munificent and feels love, but is not overcome by passion, and when insulted by a woman gets disgusted with her, is [to be hnown as] a "superior" man.

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[1] Cf. BhP. p. 104, l. 13-18.

51 (C.51; K.XXIII.49). [1] Cf. BhP. p. 105, l. 1-4,

52 (C.52; K.XXIII.50). [1] Cf. BhP. p. 105, l. 8-10.

53-54 (C.53-54; K.XXIII.51). [1] K. omits 53.

[2] Cf, BhP. 91. l. 20ff. 55 (C.55; K.XXIII.52).

56-57 (C.56-57; K.XXIII.53). [1] The term is used in later classifications of Heroes. Cf. DR. II. 3-6a, BhP. p. 92 l. 2-3.

The middling man

58. A man who takes in every way the [emotional] states of a woman with calmness and is disgusted with her on discovering any fault of her, is to be known as "middling".

59. A man who makes a gift in proper time, does not have much anger even when he is insulted, but on discovering her act of desceit gets disgusted with a woman, is to be known as "middling".[1]

The inferior man

60-61. A man who shamelessly approaches a woman with a steadfast love even when she has insulted him and loves her more strongly in spite of a friend's advice to the contrary even when he has come to know directly of her deceit, is to be known as "inferior".

The too old man

62-63. A man who does not care for fear or anger, is foolish, naturally inclined to women[1] (?), obdurate, shameless in acts of love, rough in love-quarrels [and] in striking connected therewith, a laughing stock (lit. play thing) of women, is to be known as "too old".

Psychological approach to women

64. Women are of different nature[1] and their hearts are mysterious. Hence a wise man should know them properly before approaching them.

65. A man should deal with a woman according to the Science of Erotics (*kāmatantra*) after he has measured her feelings through different acts.

66. Such acts are: Conciliation (*sāma*)[1], Gift (*pradāna* =

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58 (C.58; K.XXIII.54).

59 (C.59; K.XXIII.55). [1] K. reads this as follows: सर्वार्थे मध्यस्थो भावग्रहणं करोति नारीणाम्। किञ्चिद्दोषं दृष्ट्वा विरज्यते मध्यमध्यमोऽयमिति.

60-61 (C.60-61; K.XXIII. 56-57).

62-63 (C.62-63; K.XXIII. 58-59). [1] Read ***prakṛti-prasakta-bhāvaś ca.***

64 (C.64; K.XXIII.60). [1] *nānāśīlā*, K. *nānālīlā*, C.

65 (C.65; K.XXIII.61).

66 (C.66; K.XXIII.62). [1] Cf. BhP. p. 214. l. 7. These terms have been from the Arthaśāstra.

dāna), Dissention (*bheda*), Chastisement (*daṇḍa*) and Indifference (*upekṣā*) to women.

Conciliation

67. Expressing one's attachment by saying "I am yours", "You are mine", "I am dear to you and you are dear to me" is called Conciliation (*sāma*).

Gift

68. Giving wealth, according to the measure of one's property as occasions arise, and concealing the same under some pretext is called Gift (*pradāna = dāna*)[1].

Dissention

69. Showing the faults of one's dear one by some device is Dissention (*bheda*).

Chastisement

Restraining one's movement or beating one is called Chastisement (*daṇḍa*).

Application of Conciliation and Gift etc.

70. An indifferent woman is to be re-united by Conciliation, a covetous one by giving wealth, and a woman attached to another person should be won over by Dissention.

71. When from her indifferent attitude a woman begins to behave wickedly[1] she should be chastised with slight beating, and restraint of her movement.

72. If after an exaustive adoption in due order of means such as Conciliation and the like, a woman does not come under control then a clever man should be indifferent to her.

Reading a woman's heart from her behaviour

73. It is from the expression of her face or from her eyes or from the movement of her limbs that one is to know whether a woman hates a man or loves him or is indifferent to him.

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67 (C.67; K.XXIII.63).

68 (C 68; K.XXIII.64). [1] That is, in joys and sorrows (Ag.).

69 (C.69; K.XXIII.65). 70 (C.70; K.XXIII.66).

71 (C.71; K.XXIII.67). [1] Ag. explains this as *deśāntara[pa]lāyāyanaṃ puruṣāntara-gamanam.*

72 (C.72; K.XXIII.68). 73 (C.73; K.XXIII.69).

A courtezan's mercenary treatment of men

74. Courtezans except when they belongs to gods or the king are always available for money to a man whether he is dear to them or not.

75-76. [To them] a man [giving money] becomes dear even if they hated him before, becomes dearer than ever if she already was dear to them, appears to be well-behaved even if he is wicked, and to be possessed of good many qualities even if has none.

On seeing him their eyeballs dance [in joy] and they smile as it were with eyes, and due to simulation of [proper] feeling their faces put up a pleasant colour.

77. Hence after understanding the feeling or its want in women one should approach them according to the methods mentioned in the Science of Love (*kāmatantra*)[1].

78. Passion arises in them after they have been treated properly or they have been separated after the first Union just as fire comes out of the wood.

79. This is the traditional method of dealing with women so far as Gallants are concerned. This should be utilised in suitable measure in the Nāṭaka or the Prakaraṇa.

80. This is the method of dealing with courtezans to be followed by the experts. Now listen about the Special Representation.

Here ends the Chapter XXV of Bharata's Nāṭyaśāstra,
which treats of the External Manners.

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74 (C.74; K.XXIII.70),

75-76 (C.75-76; K.XXIII.71-72).

77 (K.XXIII.743). [1] C. omits this passage which is merely a variant of 65 (K.61).

78 (C.77; K.XXIII.74). 79 (C.78; K.XXIII.75).

80 (C.79; K.XXIII.76).

CHAPTER TWENTYSIX

SPECIAL REPRESENTATION

Special Representation

1. The peculiarity (*viśeṣa*) which [is required] from time to time one in the use of Gestures and Words etc[1], and which has yet been left unmentioned is known as the Special Representation (*citrābhinaya*)[2].

Day, night and season etc.

2-4. To indicate morning and evening, day and night, seasons[1], extreme darkness, wide expanse of water, directions, planets, stars, and anything that is slightly fixed, one is to make the following gestures: two hands raised with Patāka[2] and Svastika[3] gestures, Udvāhita head[4] looking upwards with various eyes [fitting each occasion].

Objects on the ground

5. With same[1] gestures of the hands and of the head together with the eyes looking downwards one is to indicate [objects] resting on the ground.

Moonlight, happiness and air etc.

6. To indicate moonlight, happiness, air, flavour (*rasa*) and smell, one is to use gestures for representing touch and horripiliation.

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1 (C.1; K.XXV.1). [1] *Aṅgādyabhinayasyāiva,* K (*Aṅgābhinayanasyeha.* C.).

[2] Ag. (p. 487) makes a scholastic discussion on the justification of the term *citrābhinaya.* But this does not appear to be convincing. The term seems to hint at the pictorial effect of the direct or indirect use of gestures and may be explained as *citratvam abhinayasaya,* See NŚ. XXIV. 1 note.

2-4 (C.2-4; K.XXV.2-4). [1] K. reads 3b as जन्तून् व्यस्तान् समस्तांश्च etc. and 4 as दिशो ग्रहान् समचत दृष्टयश्च भवे(द्र)दिह। तान्येवमभितो(ने)यानि नानाभावरसार्थत:.

[2] See NŚ. IX.17-26 [3] See NŚ. IX.134 [4] See NŚ. VIII.27

5 (C.5; K.XXV.5). [1] As described above.

6 (C.6; K.XXV.6).

The sun, dust and smoke etc.

7. To indicate the sun, dust, smoke and fire one is to cover one's face with clothes. And heat of the ground and heat [of any other kind] are to be indicated by a desire for a shady place.

The midday sun

8. The mid-day sun is to be indicated by looking upward with half-shut eyes, and the rising or the setting sun by a representation of the idea of depth.

Pleasant objects

9. To indicate anything pleasant and happy, one is to use gestures for representing the touch of one's body together with horripilation.

Sharp objects

10. And to indicate things of sharp nature one is to use gestures for representing touch of one's limbs and uneasiness and to narrow down his mouth.

Deep and exalted feeling

11. To indicate these in connexion with deep and exalted feelings one is to have the Sauṣṭhava[1] of the limbs and a display of pride and conceit.

Necklace and flowers etc

12. To indicate a necklace and a flower garland one is to hold the two Arāla hands[1] in the place where the sacred thread is held and then to separate them from the Svastika[2] position.

The idea of entirety

13. To indicate the sense of "entirety" one is to move on the index finger, look round and press the Alapallava hand[1].

Audible or visible objects

14. To indicate anything audible or visible whether it relates to the speaker or to the person spoken to, or to anyone else, one should point to the ears and eyes respectively.

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7 (C.7: K.XXV.7). [1] *Rajo-dhūmānalāṃs tathā*, C. (*rājadharmānilau tathā*. K).

8 (C.8; K.XXV.8). 9 (C.9; K.XXV.9). 10 (C.10; K.XXV.10).

11 (C.11; K.XXV.11). [1] See NŚ. IX.88-91.

12 (C.12; K.XXV.12). [1] NŚ. IX. 46-52. [2] See NŚ. IX.134.

13 (C.13; K.XXV.13). [1] See NŚ. IX.90.

14 (C.14; K.XXV.14).

Lightning and shooting stars etc.

15. Lightning, shooting stars, thunder, sparks [of fire] and flame should be indicated by relaxed limbs and vacant eyes.

Repugnant objects

16. To indicate anything repugnant to oneself, one is to practice Udveṣṭita[1] and Parāvṛtta (· Parivartita)[2] Karaṇas of hands and to bend the head and to look obliquely, or to avoid contact.

Hot wind and heat etc.

17. To indicate hot wind, heat from the sky, warding off of dust, rains, insects and bees one should cover one's face.

Lions and bears etc.

18. Lions, bears, monkeys, tigers and other beasts of prey should be indicated by holding Padmakośa[1] hands downwards in the form of a Svastika.

Worshipping superiors

19. To indicate worshipping the feet of the superiors (*guru*) one should hold Tripatāka[1] and Svastika[2] hands, and taking up of the goad or the whip should be indicated by Svastika and Kaṭakā [mukha][3] hands.

Numerals

20-21. Numerals from one to ten should be indicated by fingers [of equal number]. Multiples of tens, hundreds and thousands are to be indicated by the two Patāka[1] hands.

22. Any number above ten should be indicated indirectly and along with the general meaning of the sentence which includes it (?).

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15 (C.15; K.XXV.15).

16 (C.16; K.XXV.16). [1] See NŚ. IX 208. [2] NŚ. IX.210.

17 (C.17; K.XXV.17).

18 (C.18; K.XXV.18). [1] See NŚ. IX.80.

19 (C.19; K.XXV.19). [1] See NŚ. IX.26-32. [2] See NŚ. IX.134.
[3] See NŚ. IX.61-64. 20 (C.20; K.XXV.20).

21 (C.21; K.XXV.21). 22 (C.22; K.XXV.22).

Umbrellas and banners etc.

23. Umbrellas[1], banners and banner-staffs and the different weapons should be indicated by representation of the holding of any staff.

Memory and meditation etc.

24. Memory and meditation should be represented by indicating attention, downcast eyes, slightly bent head and the left hand with the Sandaṃśa[1] gesture[2].

Height

25. Height[1] should be indicated by the representation of offspring through making the head Udvāhita[2] and the hands Haṃsapakṣa[3] on the right side.

Past and cessation etc.

26. The idea of past, cessation, destruction or words listened, is to be indicated by carrying from the left the Arāla[1] hand on the head.

The autumn

27. Autumn should be indicated by representing a composure of all the senses, tranquility of all the directions and a view of different flowers.

The early winter

28. Early winter (*hemanta*) should be indicated by the superior and the middling characters through narrowing down their limbs and seeking the sun, fire and [warm] clothing.

29. The same should be indicated by the inferior characters through groaning (*kūjana*) clicking (*śītkāra*) and trembling of the head and the lips and the chattering of teeth.

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23 (C.23; K.XXV.23). [1] *chatra* K. (*citra*. C.)

24 (C.24; K.XXV.24). [1] K. reads 24b as कुर्वीत हस्तसन्दंशं स्मृतेध्याने वितर्के.
[2] See NŚ. IX.109.

25 (C.25; K.XXV.25). [1] K. reads this couplet as उद्वाहितं शिरः कृत्वा हंसपक्षम् अधोर्ध्वगम्। प्रासादमुच्छ्रयामाणं दीर्घं, गर्वं च निर्दिशेत.
[2] See NŚ. VIII.27. [3] See NŚ. IX.105.

26 (C.26; K.XXV.26). [1] *śrute*, C. (*śrānte*. K.). [2] See NŚ. IX.46-52

27 (C.27; K.XXV.27). 28 (C.28; K.XXV.28).

29 (C.29; K.XXV.29).

30. The superior characters also may sometimes indicate the winter in this manner if due to accident they are in a miserable condition.

The winter

31. One is to indicate the winter by the representation of smelling the flowers, drinking wine[1] and of feeling an unpleasant wind.

The spring

32. The spring (*vasanta*) is to be indicated by the representation of acts of rejoicing, enjoyments and festivities and a display of various flowers.

The summer

33. The summer is to be indicated through the representation of the heat of the earth, fans[1], wiping off sweat and feeling the hot wind.

The rains

34. The rainy season (*prāvṛṣ*) is to be indicated through the representation of the Kadamba, the Nimba and the Kuṭaja flowers, green grass, Indragopa insects and groups of peacocks[1].

The rainy night

35. A night in the rainy season[1] should be indicated by the loud sound of the masses of clouds, falling showers of rain, as well as lightning and thunder.

Seasons in general

36. Each season should be Indicated by the sign, costume, activity or scenery which is proper to it or whatever is [specially] desired or avoided (lit. undesired) in it.

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30 (C.30; K.XXV.30).

31 (C.31; K.XXV.31). [1] Emend *madhudānānt* into *madhupānāt;* see ṚS. V. 5 and 10. 32 (C.32; K.XXV.32).

33 (C.33; K.XXV.33). [1] *savījanaiḥ*, K. (*suvījanaiḥ*, C).

34 (C.34; K.XXV.34). [1] K. reads 34b as मेचितैः सुखस्पर्शैः etc.

35 (C.35; K.XXV.35). [1] *varṣārātram*, C. (*varṣārambham* K.)

36 (C.36; K.XXV.36).

37. These seasons according to the necessity should be indicated with proper Sentiments[1] as being full of happiness for those who are happy, and full of distress for those who are afflicted.

The States

38. The States (*bhāva*)[1] should be indicated by the representation of the Determinants (*vibhāva*)[2] and similarly the States are also indicated (lit. accomplished) by the representation of Consequents (*anubhāva*)[3].

The Determinants

39. Acts connected with the Determinants should be represented by means the Consequents; and the States relate to the feeling of one's own self, and the Determinants relate to an exhibition of another person [in relation to the self][1].

40 A preceptor, a friend, an affectionate companion (*sakhā*), a relation from the mother's or the father's side who may come and be a announced[1] [properly] is called a Determinant[2].

The Consequents

41. The honour shown to him[1] by rising from the seat, by offering him presents (*arghya*) and a seat and by using respectful words, is called the Consequents (*anubhāva*).

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37 (C.37; K.XXV.37). [1] *prajuñjitā yathārasam*, C. (*darśayed virahānugān* K).

38 (C.38; K.XXV.39). [1] K. reads before this the following: यो येन भावेनोद्दिष्टः सुखदेनेतरेण वा। स तदाहितसंस्कारः सर्वं पश्यति तन्मयम्. (He who is imbued with a state pleasant or otherwise, looks under its influence everything as permeated with it). Besides this K. reads 38 as follows: विभावेनाहृतं कार्यनुभावे निरूपणात्। तथैव चानुभावानां भावस्यानुगमेन च. For the def. of *bhāva* see NŚ. VII. 1-3. [2] See NŚ. VII. [3] See NŚ. VII. 4-5.

39 (C 39; K.XXV.40). [1] Ag. (p. 491) reads *ātmānubhavanam* for *ātmābhinayanam* in the text and explains the same as आत्मानुभवनं भाव आत्मविश्रान्तं यदनुभवनं सुखदुःखसंविद्रूपं स्वभाव इत्यर्थः। आत्मग्रहणात् घटाद्यनुभवनं भाव इत्युक्तं भवति विषमन्ये पठन्ति। तत्रार्थः आत्मानुभाव्यगत येन न च तादृक् यतस्तीति प्रकर्षेण गम्यते ते यल्लब्धसत्तार्थं चेत् तदवश्यमनुभूयते सुखादिकं तदेव भाव इत्युक्तं भवति.

40 (C.40; K.XXV.41). [1] Ag. (l.c) seems to read *āveśya* for *āvedya*.
[2] This is only an example of one of the many *vibhāvas* which may lead to one of the many States.

41 (C.41; K.XXV.42). [1] One of the persons mentioned in 40 above.

42. Similarly in other cases also, from an observation of different incidents [in a play] one should find out the Determinants and the Consequents from actions [related to them].

43. Reply to a message given to the Messenger is [also] called a Consequent.

44. In these ways the States, the Determinants and the Consequents are to be represented by men as well as women.

General directions for the representation

45. In the representation of their own nature, men should assume the Vaiṣṇava posture (*sthāna*)[1] and woman the Āyata[2] or the Avahittha[3] postures in relation to [appropriate] actions.

46. [But] there occurring special need for the same, other postures may [also] be introduced for the representation of different States in special (lit. different) types of plays.

Men's and women's efforts

47. Efforts of men should be characterised by patience as well as sportive limbs, and those of women by delicate Aṅgahāras.[1]

Women's movements of limbs

48. Women's movement of hands, feet and other limbs should be graceful (*lalita*) while men's movement of these should be restrained (*dhīra*) as well as vehement (*uddhata*)[1].

Meanings of words

49. Representation of the meaning of words are to be made differently by men and women. I shall explain them in detail in connexion with the States and the Consequents.

Joy

50. One should indicate one's joy (*harṣa*) by embracing the [other's] body, by smiling eyes as well as by horripilation[1].

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42 (C.42; K.XXV.43). 43 (C.43; K.XXV.44).

44 (C.44; K.XXV.45). 45 (C.45; K.XXV.46). [1] See NŚ. XI.51-52. [2] See NŚ. XIII.157-170. [3] See NŚ. *ibid.* 46 (K.XXV.47).

47 (C.46; K.XXV.48). [1] See NŚ. IV.170ff.

48 (C.47; K.XXV.49). [1] K. adds after this one additional hemistich. 49 (C.48; K.XXV.50b-51a).

50 (C.49; K.XXV.51b-52a). [1] *tathollukasana*, K. (*tathālpakatha*...).

51. An actress (*nartakī*) should indicate joy by sudden horripilation, tearful eyes, smiling words and a loving attitude.

Anger

52. One should indicate anger by upturned red eyes, biting of lips, [deep] breathing and trembling limbs.

Jealous Anger of women

53-54. Jealous Anger (*īrṣyākrodha*) of women should be indicated by tearful eyes, touching of the chin and the lips, shaking of the head, knitting of the eye-brows, keeping silent, curling of the fingers, leaving of garlands and ornaments and assuming the Āyata posture (*sthāna*)[1].

Men's sorrow

55. Men's sorrow should be indicated by much breathing and sighing, thinking with a downcast face and looking up towards the sky [in a pensive mood].

Women's sorrow

56. Women's sorrow should be indicated by weeping[1], sighing, beating the breast, falling on the ground and striking [the body against] the ground.

57. Crying[1] which has been mentioned before as arising from tears of joy and from jealousy should be applied in case of women and of the inferior male characters.

Men's fear

58. Men's fear should be indicated by acts of consternation (*sambhrama*), and of dismay (*udvega*), fall of weapons [from their hands], loss of self-control and the like.

Women's fear

59-60. Women's fear should be indicated by eyes with

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51 (C.50; K.XXV.52b-53a). 52 (C.51; K.XXV.53b-54a).

53-54 (C.52-53; K.XXV.54b-56a). [1] See NŚ. XIII.157-170.

55 (C.54; K.XXV.56b 57a).

56 (C.55; K.XXV 57b-58a). [1] *ruditaiḥ śvasitaiḥ* (*ruditaiś ca smitais*, C. *ruditaiḥ śvasanaiḥ*, K.).

57 (C.56; K.XXV.58b-59a). [1] *ruditam*, K. *sahitam*, C.

58 (C.57; K.XXV.59b-60a).

59-60 (C.58-59; K.XXV.60b-62a).

moving eyeballs, throbbing and shaking limbs, glancing sideways for fear (lit. terrified heart), looking for someone to rescue them, weeping loudly and putting their arms round the man [staying close by].

Women's intoxicated condition

61. Intoxicated conditions (lit. intoxication) which have been mentioned before should be applied to women, and men of the inferior type. Adoption of gestures (lit. form) in such cases should be delicate and graceful.

62. Women's intoxication should be indicated by rolling of eyes, uttering of irrelevant words (*vilapa* = *pralāpa*) and shaking of limbs.

63. These are the rules to be followed in a theatrical production for the representation of men's or women's States when occasion for these will arise.

64. In a theatrical production the States of women are all to be made graceful (*lalita*) and that of men endowed with Self-control (*dhairya*) and Equanimity (*mādhurya*).

Parrots and Śārikās

65. Parrots, Śārikās and small birds like these are to be indicated by two moving fingers in the Tripatāka hand.

Big birds

66. But birds like peacocks, cranes and swans which are naturally big are to be indicated by proper Recakas and Aṅgahāras[1].

Asses and camels etc.

67. Asses, camels, elephants, tigers, cows, buffaloes and the like should be indicated by Gaits and gestures [suitable to them][1].

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61 (C.60; K.XXV.62b-63a). 62 (C.61; K.XXV.63b-64a).

63 (C.62; K.XXV.64b-65a). 64 (C.63; K.XXV.65b-66a).

65 (C.64; K.XXV.66b-67a).

66 (C.65; K.XXV.67b-68a). [1] K. reads 66b as पचाङ्गोदारगतिभिरभिनेया: प्रयोक्तृभि:.

67 (C.66; K.XXV.68b-69a). [1] K. reads this as follows : खरोष्ट्र गोऽश्वाश्वतरान् सिंहव्याघ्रगजादिकान् । महापद्मूनङ्गहारैर्गतिभिश्च प्रदर्शयेत्.

Bhūtas and Piśācas etc.

68-69. Bhūtas, Piśācas, Yakṣas, Dānavas and Rākṣasas when they are not visible should be indicated by the Aṅgahāras. But when they are visible they should be indicated by [the representation of] fear, dismay and astonishment[1].

70. When they remain invisible, gods are to be indicated according to the necessity by making obeisance to them and by movements suitable to the States.

Greeting an invisible person

70-71. Greeting a man when he is invisible is to be indicated by touching the head with the Arāla hand[1] raised from the side.

Greeting gods and superiors etc.

71-72. Greeting gods, superiors (*guru*), and ladies is to be indicated by the Kaṭakāvardhamāna[1] or the Kapota hand[2] [touching the head similarly].

72-73. Gods and honourable persons when they appear physically should be indicated by obeisance to them and by the deep influence [they have over the surroundings].

A greet crowd and friends etc.

73-74. A great crowd, friends, Viṭas and rogues are to be indicated by means of the Parimaṇḍala (Uromaṇḍala)[1] hand.

Mountains and tall trees etc,

74-75. Mountains in connexion with their height, and tall trees are to be indicated by lifting upwards the outstretched hands.

Wide expanse of water

75-76 A wide explanse of sea-water[1] is to be indicated by two Patāka hands thrown out [side-ways], and heroism, haughtiness,

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68-69 (C.67-68a; K.XXV.69b, 70b-71a). [1] K. adds after 68a the अङ्गहारैर्विनिर्देश्या कर्मसंकीर्तनादपि. 69-70 (C.68b-69a; K.XXV.72).

70-71 (C.69b-70a; K XXV.73). [1] See NŚ. IX. 46-52.

71-72 (C.70b-71a; K.XXV.74). [1]NŚ. IX.136. [2] NŚ. IX.129.

72-73 (C.71bc; K.XXV.75).

73-74 (C.72; K.XXV.76). [1] See NŚ. IX.196.

74-75 (C.73; K.XXV.77).

75-76 (C.74-57ab; K.XXV.78-79). [1] Emend *sāgarāmnānām* into ***sāgarāmbhasām***.

pride, magnanimity and growth upwards also should be indicated[2] by placing the Arāla hand on the forehead.

77-78. The two Mṛgaśīrṣa hands[1] turned away from the breasts and held out quickly at a distance will indicate anything made open (*apāvṛta*)[2].

A house and darkness etc

78-79. A house, darkness, a hole or cave is to be indicated by holding slightly stretched hands which have their palms upturned and which point downwards[1].

Lovesick, cursed and possessed persons

79-80. Persons who are lovesick or under a curse, possessed of some evil spirit or enfeebled in mind by fever, should be represented by [suitable] movements of their face and other limbs[1].

A swing

80-82. A swing should be indicated by the representation of its movement, agitation of the limbs and the holding of the strings. It is by acting like this (lit. then) that the moving swing will be perceptible [to the spectators], and persons occupying their seats [just after representing a swing] will be taken as moving in a swing.

82-83. I shall now speak of [the indication of] "Speaking to the Sky" (*ākāśavacana*), "Speaking Aside" (*ātmagata*), "Concealed Speaking" (*apavāritaka*) and "Private Personal address" (*janāntika*).

Speaking to the Sky

83-85. Addressing someone staying at a distance or not appearing in person or indirectly addressing to someone who is not close by, is called Speaking to the Sky (*ākāśa-bhāṣita*)[1]. This

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[2] Read ह्यरालेन विनिर्दिशेत् (K.) for हस्तौ किञ्चित् प्रसारितौ.

77-78 (K.XXV.80). [1] NŚ.IX.86.

[2] C. omits this, but K's reading is slightly corrupt.

78-79 (C.75c; K.XXV.81a-82b). [1] Read 78b as अधोमुखोत्तानतलौ हस्तौ किञ्चित् प्रसारितौ, C. (किञ्चित् प्रदर्शयेत्, K.).

79-80 (C.76; K.XXV.83). [1] K. reads 80a as एवं विधा नरा ये च तेषां कार्यं विचेष्टितैः. 80-82 (C.77-78; K.XXV.84-85).

82-83 (C.79; K.XXV.86b-87a).

83-85 (C.80-81; K.XXV.87b-89a). [1] आकाशवचनाद्रि(नी)त्यादि दूरस्थेन रङ्गप्रविष्टपात्रेण सह भाषणमेव अतएव हि अशरीरनिवेदनमिति परोक्तेन प्रविष्टपात्रसम्बन्धिन्योक्ततयान्तरितं व्यवहितं (Ag. p. 493).

mode of speaking will present [the substance of] a dialogue by means of replies related to various [imaginery] questions (lit. causes) which may arise out of the play[2].

Speaking Aside

85-86. When overwhelmed with excessive joy, intoxication, madness, fit of passion repugnance, fear, astonishment, anger and sorrow one speaks out words which are in one's mind (lit. heart), it is called Speaking Aside (*ātmagata*).

Concealed Speaking

And Concealed Speaking (*apavāritaka*) is related to secrecy.

Private Personal Address

87-88. When out of necessity persons standing close by are [supposed] not to hear what is spoken to someone else, this constitutes Private Personal Address (*janāntika*)[1].

Thinking within oneself

It relates to something within one's self (lit. heart) which is a matter of deliberation[2] and feeling[3] and [which is] indeed a kind of Speaking Aside (*ātmagata*).

88-90. Words in a play, which are connected with secracy should be spoken in one's ears preceded by "so, so".

Mentioning incidents that occurred already

90-91. When one is to speak from necessity of something

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[2] K. reads *rasabhāva*°.

85-86 (C.82a; KXXV.89b-90). [1] Read the first three hemistichs as follows: अतिहर्षमदोन्मादरागरोषभयार्दितः । विस्मयक्रोधदुःखार्तिबन्धादिकोऽपि भाषते । हृदयस्थं वचो यत्तु तदात्मगतमिष्यते.

87-88 (C. 82b-83; K.XXV. 91a-92). [1] It is because both the *janāntika* and the *apavāritaka* are supposed to be inaudible to others on the stage Ag. (p.424) quotes a view on their distinction as follows: अन्येत्वाहु उभयमप्येतज्जनान्तिकमेव यावतो हि जनस्य तद् वक्तव्यं तावतोऽन्तिके सामीप्ये तदुच्यते यत्त तस्मात् परम् उद्दिश्य नोच्यते अथ च परः शृणोत्ययमेवाशयो वचने तदपवारितकेन निगूढेन भावेनाशयेन संयुक्तम्.

And a late writer says: इह यद्वृत्तमेकस्यैव गोप्यं बहूनामगोप्यं तज्जनान्तिकम् तद्विपरीतम्-अपवारितम्. ND. p.31. But all this does not seem to fit in well with the examples of the *apavāritaka* available in extant dramas. Cf. Lévi. p.61.

[2] *savitarkam*, C. (*savikalpam*, K.).

[3] *bhāvastham* C. (*bhavavaśād*, K.).

88-90 (C.84 85; KXXV.93-94). [1] K reads 88b differently.

90-91 (C.86; K.XXV.95).

which has occurred earlier, for avoiding repetition this should be [similarly] spoken in one's ears.

90-91. Without making any confusion (lit. mistake) [among these] one should resort to Speaking to the Sky (*ākāśa-vacana*), Private Personal Address (*janāntika*) and Speaking Aside (*ātmagata*) which will [relate sometimes] to a visible or an invisible person and [sometimes] to one's ownself or others[1].

Representing Concealed Speaking

91-92. Concealed Speaking (*apavāritaka*) and Private Personal Address (*janāntika*) should be indicated by a Tripatāka hand covering [the speaker][1].

Repetition of words

92-93. Words which are uttered due to fright, calamity, anger and intense sorrow are to be repeated[1].

93-94. [In such cases] words such as "tell", "well done", "ah", "alas", "go away", "what", "let me go", "no" and "speak" should be repeated twice or thrice[1].

Suspension of representation

94-95. Distorted or incomplete words used [in a play] should not be represented by gestures[1] for explaining them (lit. for the sake of definition)[2].

Observing proper States

95-96. The State (*bhāva*) which is proper to a superior [character] should not be applied to a middling one; and similarly the State which is proper to a middling [character] should not be applied to an inferior one[1].

90-91 (C.86; K.XXV.95).

[1] Read this passage as follows : अव्यभिचारेण पठेदाकाश-जनान्तिकात्मगतवाक्यान् । प्रत्यक्षपरोक्षगतात्मसमुत्थान् परस्थांश्च (C. पाठैः, K. यावत् for पठेत् ; C. वाक्यैः, K. पाठात् for वाक्यान्). The trans. is tentative.

91-92 (C.87; K.XXV.96). [1] Cf. DR. I. 65b; BhP. p. 219, l. 21-22; SD. 425. Lévi. p. 61.

92-93 (C.88; K.XXV.114). [1] K. reads *punaruktam na teṣv iha.*

93-94 (C.89; K.XXV.115). [1] K. reads 93b as साध्वहो सुष्ठु वा हेति किं किं मा वदेति च.

94-95 (C.90; K.XXV.114). [1] K. reads *pratyaṅgahinam*, C. *pratyaṅgṛhitam*, K. [2] *lakṣaṇakṛte*, C. *lakṣanakṛtas*, K,

95-96 (C.81; K.XXV.118).

96-97. By means of different States and Sentiments which arise from movements proper to the superior, the middling and the inferior characters, a play will attain (lit. wish for) attractiveness.

No movement in the state of sleeping

97-98. In the somnolent condition (*svapnāyita*) the States should not be represented by any movement of hands. As in the representation of the Temperament, this should be done through speech (lit. the meaning of words) only[1].

Declamation in sleep

98-99. Declamation (*pāṭhya*) in the somnolent condition should proceed wilth a slow voice; words in it should be [sometimes] distinct and [sometimes] indistinct and sometimes their senses should be repeated twice, and it should [also] depend on the recollection of the past [events].

Declamation of old people

99-100. Declamation of old people should be made with a faltering voice and dropping of syllables [now and then]; and

Children's words

that of children should be made with lisping (*kalasvara*) which will leave syllables unfinished[1].

Dying declamation

100-101 Indistinct declamation (*kāku*) at the time of dying should be made with syllables produced by relaxed and heavy speech-organs (*karaṇa*); it should be a faltering voice resembling the sound of [small] bells and it should be accompanied by hiccough, [hard] breathing and [the action of] phlegm.

101-102. Occurrence of a swoon when followed by hiccough and [hard] breathing is considered similar to death. To indicate it the declamation should contain repetition[1].

96-97 (C.92; K.XXV). [1] Read *bhāvarasair ātmaceṣṭāsamutthitair* (*bhāvaceṣṭair*, K. *ceṣṭāsamanvitaḥ*, C.).

97-98 C.93; K.XXV.97). [1] K.'s reading seems to have been as follows: स्वप्नायिते वाक्यार्थस्याभिनयो न खलु हस्तसञ्चारैः । सत्त्वाभिनयनेनैव तु वाक्यार्थैः etc.

98-99 (C.94; K.XXV.98).

99-100 (C.95; K.XXV.101). [1] *asamāpatākṣaram*, C. *but aspaṣṭavarṇasaṃyuktam*, K. 100-101 (C.96; K.XXV.99).

101-102 (C.97; K.XXV.100). [1] Read the passage as follows:

Representation of death

102-103. Representation of death which may arise from different conditions will be of different nature. [For example] sometimes it is indicated by throwing out all the hands and feet, and sometimes by a paralysis of movement of all the limbs[1].

Death from disease

103-104. Death from an attack of disease should be represented by an occurrence of hiccough, [hard] breathing and imperceptible movement of limbs which should be relaxed[1].

Death from drinking poison

104-105. Death from drinking poison should be represented by throwing out of hands and feet and other limbs, and the power of the poison will lead to the quivering action of the [different] parts of the body.

The eight stages in death from poison

105-107. The first stage of the action of poison is the general weakness of the body, the second tremor, the third a burning sensation, the fourth hiccough, the fifth froth [in the mouth], the sixth breaking of the neck, the seventh paralysis and the eighth death[1].

Weakness

107-108. Eyes with sunken eyeballs [depressed] cheeks, lips, belly and shoulder and feebleness of arms will represent [general] Weakness[1].

Tremor

108-109. Tremor (*vepathu*) should be represented by shaking simultaneously according to the situation the head, the hands and the feet or one of these limbs separately.

हिक्काश्वासोपेतो मूर्च्छोपगमो तु मरणवत् कथयेत्। अनिम्(?)एतेष्वपि कार्यं पाठ्यंपुनरुक्तसंप्रयुक्तम् (हिक्काश्वासोपेतमनवेक्षित मूर्च्छनं मरणं कथनोयो etc. C.

102-103 (C.97b-98a; K.XXV.102). [1] Read *sannais tathā gātraiḥ* (*sarvais tathā gātraiḥ*, C. *saṃtrais tathā kāryaḥ*, K.).

I03-104 (C.98b-99a; K.XXV.103). [1] K. reads 104a as follows: व्याधिप्लुते तु मरणं विषवगात्रेण संप्रयोक्तव्यम्. 104-105 (C.99b-100a, K.XXV.104).

105-107 (C;100b-102a; K.XXV.105-106). [1] Read *kārśya*, K.(*kārya*,C.)

107-108 (C.1025-103a; K.XXV.107). [1] *praviṣṭatārake*, C. (*pravṛddha-tālake*, K). 108-109 (C.103bc; K.XXV.108).

Burning sensation

109-110. Burning sensation (*dāha*) should be represented by shaking violently the entire body, scartching the [different] limbs and throwing out the hands and other limbs[1].

Hiccough

110-111. Hiccough (*hikkā*) should be represented by repeated blinking of eyes, belching, vomitting, convulsion (*ākṣepa*), and uttering of indistinct sounds.

Froth in the mouth

110-111. Froth (*phena*) [in the mouth] should be represented together with belching, vomitting, licking the corners of the mouth, senselessness and lack of movement of the eyes.

Breaking of the neck

111-112. Breaking of the neck (*śirobhañja* = *grīvābhaṅga*) should be represented by the shoulder touching the cheek and the lowering of the head.

Paralysis

Paralysis (*jaḍatā*) should be represented by inaction of all the sense-organs[1].

Death

113-114. Death (*maraṇa*) whether it is due to a growth of disease or to snake-bite should be represented, according to the dramatic convention (*nāṭyadharma*) by the closing down of the eyes.

114-115. These particular representations should be combined with suitable Temperament (*sattva*) and States (*bhāva*)[1], and

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109-110 (C.104; K.XXV.109). [1] K. reads *sarvāṅga-vepanaṃ vepathus tu* for *sarvāṅgavepanod-vejanena*, C).

110-111 (C.105; K.XXV.110).

111-112 (C.106a; K.XXV.111). [1] C. omits 112a and reads the passage as follows : उद्गारवमनयोगैः सृक्वालिहनैर्विवर्तनाच्छिरसः । फेनस्त्वभिनेतव्यो निःसंज्ञतयाऽनिमेषाच्च.

112-113 (C.106b; K.XXV.112). [1] C. omits 112b which K. reads as follows: अंसकपोलस्पर्शाच्छिरसश्च विनामनाच्छिरोभङ्गात्.

113-114 (C.107;K.XXV.113).

114-115 (C.108; K.XXV.119). [1] *sattvabhāva*, C. for *sarvabhāva*, K.

[representation of] other popular [objects and ideas] should be learnt (lit. accomplished) from the people.

General directions

115-116. Just as the garland-maker makes garlands from various kinds of flowers, the drama should be produced similarly by gestures of different limbs, and by Sentiments and States.

116-117. Movements and Gaits that have been prescribed by the rules for a character which has entered the stage[1] should be maintained by the actor without giving up the [particular] Temperament till he makes an exit.

117-118. Now I have finished speaking about the representation to be made through Words and Gestures. Things omitted here by me should be gathered from [the usage of] the people[1].

The triple basis of drama

118-119. The people, the Vedas and the spiritual faculty (*adhyātma*) are known as the three authorities. The drama is mostly based on objects related to the last two (the Veda and the *adhyātma*).

119-120. The drama which has its origin in the Vedas, and the spiritual faculty (*adhyātma*) and includes [proper] words and metre, succeeds when it is approved of by the people. Hence the people are considered as the [ultimate] authority on the drama[1].

121. A mimicry of the exploits of gods, sages, kings as well as of householders in this world, is called the drama[1].

122. When human character with all its different States is represented with [suitable] Gestures it is called the drama.

People supplying norm to the drama

123. Thus the events (*vārtā*) relating to the people in all

115-116 (C.109; K.XXV.120).

116-117 (C.110; K.XXV.121). [1] *raṅgapraviṣṭasya*, C. for *raṅga-pravṛttasya*, K).

117-118 (C.111; K.XXV.122). [1] K. reads 117b as follows: एवमेते मया प्रोक्ता भावा ह्यभिनयं प्रति. 118-119 (C.112; K.XXV.123).

119-120 (C.113; K.XXV.124). [1] K. omits 120b.

121 (C.114; K.XXV.125). [1] See NŚ. I. 120

122 (C.115; K.XXV.126). 123 (C.116; K.XXV.127).

their different conditions, may be (lit. should be) included in a play, by those well-versed in the Canons of Drama (*nāṭyaveda*).

124. Whatever Śāstras, laws, arts and activities are connected with the human usage (*lokadharma*) may be produced (lit. called) as a drama.

125. Rules regarding the feelings and activities of the world moveable as well as immoveable cannot be formulated (lit. ascertained) exhaustively by the Śāstra.

126. The people have different dispositions, and on their dispositions the drama rests. Hence playwrights and producers (*prayoktṛ*) should take the people as their authority [as regards the rules of the art].

127. Thus they (*prayoktṛ*) should pay attention to the feelings, gestures and the Temperament in representing the States of various characters [that may appear in the drama][1].

128. The men who know in this order the art of Histrionic Representation and applies it on the stage, receives in this world the highest honour for putting into practice the theory of drama (*nāṭyatattva*) as well as [the art of] acting (*abhinaya*)[1].

129. These are to be known as the modes of representation dependent on Words, Costumes, Make-up and Gestures. An expert in dramatic production should adopt these for the Success [in his undertaking][1].

Here ends Chapter XXVI of Bharata's Nāṭyaśāstra
which treats of the Special Representation.

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124 (C.117; K.XXV.128). 125 (C.118; K.XXV.129).
126 (C.119; K.XXV.130).
127 (C.120). [1] K. omits this.
128 (C.121; K.XXV.131). [1] C. reads after this an additional couplet.
129 (C.122). [1] K. omits this.

CHAPTER TWENTYSEVEN

SUCCESS IN DRAMATIC PRODUTION

1. I shall now describe the features of the two kinds of Success (*siddhi*) relating to the drama. For the production of a drama is wholly meant for (lit. based on) attaining the Success in it[1].

The two kinds of Success

2. The Success [in the dramatic production] which arises from Words, Temperament and Gestures and which relates to various States and Sentiments is of two kinds: divine (*daivikī*), and human (*mānuṣī*)[1].

The human Success

3. [Of these two] the human [Success] has ten features, and the divine [Success] two; and they (*i. e.* such features) consist [mostly] of various Temperaments expressed vocally (*vāṅmayī*) and physically (*śārīrī*).

The vocal Success

4. Slight Smile (*smita*)[2], Smile (*ardhahāsa*)[1] and Excessive Laughter (*atihāsa*)[3], 'well-done' (*sādhu*), 'how wonderful' (*aho*), 'how pathetic' (*kaṣṭam*), and tumultuous applause (*pravṛddhanāda*, swelling uproar) are the signs of the Success expressed vocally (*vāṅmayī*).

The physical Success

5. Joy expressed in horripilation (*saromāñca-pulaka*), the rising up from the seat (*abhyutthāna*), and the giving away[1]

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1 (C. K. *same*). [1] This chapter discusses the appreciation of theatrical productions by spectators who include persons of various types possessessing different psychological and cultural traits.

2 (C. K. *same*). [1] *vāk-sattvāṅga*. These three constitute the Basic Representation. See NŚ. XXIV. 3 (C. K. *same*).

4 (C K. *same*). [1] See NŚ. VI. 52.

[2] The *ardhahāsa* seems to be the same as *hasita*, smile; see note 1 above. [3] See note 1 above.

5 (C. K. *same*). [1] The age-long custom in India was that the wealthy among the spectators on being very highly pleased with a dramatic performance did at once take out from their own body the

of clothes (*celadāna*) and of rings (*aṅgulikṣepa*) are signs of the Success expressed physically (*śārīrī*).

6. When actors produce the Comic Sentiment slightly dependent on words of *double entendre* the spectators should always receive the same with a Smile (*smita*).

7. When they (*i.e.* the actors) have a laughter not very clear, or words which do not directly cause laughter the spectators are always to receive the same with a Smile (*ardhahāsya*).

8. Laughter created by the bragging of the Jester or by some artifice (*śilpa*)[1] should always be received by the spectators with an Excessive Laughter (*atihāsya*).

9. [Representation of deeds] which relate to the practice of virtue and is endowed with excellence, should be greeted by the spectators with the word "well-done" (*sādhu*).

10. Similarly, "how wonderful" should be uttered by the spectators in connexton with States like Astonishment (*vismaya*) and in course of the Erotic, the Marvellous and the Heroic Sentiments.

11. But in the Pathetic Sentiment they should utter with tears "how pathetic." And in cases of Astonishment there should always be a tumultuous applause (*pravṛddhanāda*, lit. swelling uproar).

12. In cases of insulting words used in acting a play they should be attentively received with horripilation (lit. throbbing hairs) by the spectators whose curiosity has been evoked[1].

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costly shawls, other wearing apparels or ornaments to give them way to the talented actors. Cf. also NL. 2289f. [2] See note 1 above.

6 (C. K. *same*). [1] *kiñcic-chliṣṭa*, C. *kiṃcicchiṣṭo*, K.

[2] This prescription simply points out what should actually happen.

7 (C. K. *same*). [1] See above 2 note 2.

8 (C. K. *same*). [1] *vidūṣakoccheka*, K. *vidūṣakoccheda*, C.

[2] For example, the art of comic make-up.

9 (C. K. *same*). [1] *dharmapada°*, C. *garvapada°*, K.

10 (C. K. *same*). 11 (C. K. *same*).

12 (C. K. *same*). [1] The trans. is tentative.

13-14. If the play is a brilliant one with [a plot containing] cutting and piercing [of limbs], fight, portentuous calamity, terrific happening or minor personal combat, it should be received by the clever spectators with tears and rising up [from the seat, and with shaking the shoulder and head].

15. This is the manner in which the human Success[1] gets expressed. Now listen about the divine Success which I am going to describe.

The divine Success

16. The Success [in dramatic production] which includes an excessive [display] of the Temperament, and expresses the States [clearly][1] is to be taken by the spectators as divine (*daivī*).

17. When there is no noise, no disturbance, no unusual occurrence [during the production of a play] and the auditorium is full [of spectators], the Success is called divine[1].

Three kinds of Blemishes

18. These are the varieties of the Success to be known by the spectators as human and divine. I shall speak hereafter of the Blemishes (*ghāta*) coming from gods (*deva*).

19. Blemishes [in the production of a play] are of three kinds; [that coming] from gods[1], from the actors themselves

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13-14 (C. K. *same*).

15 (C. K. *same*). [1] This "human" Success seems to relate to the common "human" beings or average spectators, and they should be compared with men occupying the gallery of a modern theatre. They are generally moved by outward and not deep aspects of a dramatic performance. See below 16 note.

16 (C. K. *same*). [1] These are the deeper aspects of a dramatic performance.

17 (C. K. *same*). [1] The "divine" Success seems to relate to cultured spectators who generally take interest in deeper and more subtle aspects of a dramatic performance and as such are above ordinary human beings and may be called "divine".

18 (C. K. *same*).

19 (C. K. *same*). [1] "Gods" here means the source of various accidents. See 20 below.

(*ātman*)[2], and from an enemy (*para*)[3]. Sometimes a fourth variety of it is what comes up due a portentuous calamity.

Blemishes from gods

20. Blemishes from gods are : [strong] wind, fire, rains, fear from an elephant or a serpent, stroke of lightning, appearance of ants, insects, ferocious and other animals.

Blemishes from an enemy

21. Blemishes created by an enemy[1] are : all round screaming, buzzing (*visphoṭita*), noisy clapping, throwing of cowdung, clods of earth, grass and stones [in the place of performance].

22. Blemishes created by an enemy[1] are considered by the wise to be due to jealousy, hostility [to the party injured], or being partial [to the party's enemy], or receiving bribe from the latter (*arthabheda*)[2].

23. Blemishes resulting from portents (*autpātika*) are those due to earthquake, storm, the falling of meteors and the like[1].

Self-made Blemishes

I shall now describe Blemishes arising from the actors themselves (*ātma-samuttha*).

24-25. Un-naturalness [in the acting], wrong movement [of the actors], unsuitability of a role [to an actor] (*vibhūmikatva*)[1], loss

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[2] Their acts of ommission or commission are these Blemishes. See below 24-25. [3] See below 21-22.

20 (C. K. *same*).

21 (C. K. *same*). [1] The rival groups of actors who contested for rewards from their patrons, became enemies to one another ; see below 72ff.

[2] This kind of improper and dishonest acts sometimes occurs also now-a-days in meetings supporting candidates from rival political parties. Human psychology has not much changed since the NŚ. was compiled more than sixteen hundred years ago.

22 (C. K. *same*). See above 20 note 2.

[2]It seems that the leaders of actors did not scruple even to bribe individual spectators to gain their ends.

23 (C. K. *same*). [1] It is possible that due to superstitious fear arising from an appearance of these natural phenomena confusion occurred during the performance.

24-25 (C.24,25b-26, K.24-25). [1] Ag. (p. 509) explain this as *anya-bhūmikocita-svatva-śrī-ca (?) svīkāra.*

of memory [of the actors], speaking other words[2] (*anyavacana i.e.* those not in the play), [actor's] cry of distress[3], want of proper hand movements (*vihastatva*), falling off of the crown and other ornaments, defects in playing the drums (*puṣkaradoṣa*), shyness of speech (*vāgbhīti*), laughing too much and crying too much will be taken as Blemishes to the Success[4].

26. Attack of insects and ants[1] wholly spoils the Success, while the falling off of the crown and other ornaments will spoil the tumultous applause [in appreciation of the production].

27. Blemishes in the shape of an appearance of animals[1] should be disregarded. But shy speech [of the actors] and the wrong playing of the drums will [however] wholly spoil the Success[2].

Blemishes without remedy

28. The two [kinds of] Blemishes which cannot be remedied in the production of a play (lit. poem), are faults due to a natural calamity, and the running out of water from the Nāḍikā[1].

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[2] Ag. (l.c.) explains this as *tūṣṇīm kṛtām anyena paṭhanīyam anyaḥ paṭhatīti anyavacanam.*

[3] Ag. (l. c.) explains this as *ārtatvaṃ hi chadmanā pradarśanād asiddhiḥ.*

[4] C. reads one fragmentary hemistich before 25.

26 (C.26b-27a; K.26b-28a). [1] Ag. (p. 509) probably read in his text *pipīlikā-nikṣepa.*

27 (C.27b-28b; K.28b). [1] Ag. (p. 509) reads it as *paśu-praveṣo* and comments on it as follows : सुकुमारप्रकृतेः स्त्रीपात्रप्रायस्य त्रासनोत्पादनेन सिद्धिविघाताय औत्पातिकाश्च घातः पशुवेशोऽप्यमलिङ्गकता(?)इति आशङ्कितम्, पशोः सिंहादेर्वेषं कृत्वा सुकुमारं प्रयोक्तारं भीषयति सामाजिकं वा एवं मात्सर्यादुत्तमलिङ्गमपि क्वचित् करोति हासानयनेन प्रकृतप्रयोगविप्रसंवादनायेति.

[2] C. reads one additional hemistich between 27a and 27b. K. omits 27b.

28 (C.29; K.32). [1] Ag. (p. 508) says on this उदकनालिकया काल इव लक्ष्यते तस्यशेषत्वम् अन्यकार्यव्याप्तियोग्यता तेन यत्र काले यदनुचितं तत्र तन्निबन्धनम्.. etc. *Nāḍikā* (text *nālikā*) is a measure of time. See NŚ. XX. 66 note 1. The ancient Indian device for measuring time consisted of a water vessel of particular size with a well-defined tube (*nāḍikā*) at its bottom. Time required for the complete running out of water from it, was known as a *nāḍikā* (*nāḍī*), सुवर्णमाषकास्चत्वारश्चतुरङ्गुलायामाः। तावत् प्रमाणकुम्भच्छिद्रेण जलाढकस्य यावता कालेन स्रुतिः स कालो वा नालिका। (See AS. II. 20 ; also AS. notes, p. 27). Here *nāḍikā* is used in the sense of the water-vessel used for measuring time. On the necessity of time-keeping see below 39 and NŚ. XX.23, 65-68. Ag's explanation does not seem to be clear.

Palpable sources of Blemishes

29-30. Palpable (lit. large) sources of Blemish in a play are: repetition, defective use of compound words (*asamāsa*), wrong use of case-endings (*vibhaktibheda*), want of proper euphonic combination (*visandhi*), use of incoherent words (*apārtha*), faulty use of three genders, confusion between direct and indirect happenings (*pratyakṣa-parokṣa-sammoha*), lapse in metre, interchange of long and short vowels, and observing wrong caesura[1].

31. Absence of [proper] notes (*visvara*), of sweetness of notes (*viyukta-rāga*), and of wealth of notes, and ignorance of voice registers (*sthāna*) and of tempo (*laya*) will disturb musical rules [in the production of a play][1].

32. Non-observance of Sama, Mārga and Mārjana, giving hard strokes[1], and ignorance about the beginning (lit. taking)[2] and the stopping (*mokṣa*, lit. release) will spoil the beauty (*rasa*)[3] of the music of drums[4].

33-36. Omission due to loss of memory, and defective enunciation in the declamation, putting on ornaments in wrong places, falling off of the crown, not putting on any ornament[1], want of hand-movements owing to an ignorance about mounting or

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29-30 (C.30-31, K.30-31). [1] Actors and actresses at the time of the NŚ. usually being speakers of Middle Indo-Aryan (Prakrit) and not trained scholars, there occured all sorts of lapses in their Sanskritic recitation and declamation. Hence is to be justified the humorous reference to the *naṭa* (actor) in the following traditional couplet: वैयाकरणकिरातादपशब्दमृगाः क्व यान्ति सन्त्रस्ताः। ज्योतिर्नटविटगायकभिषगाननगह्वराणि यदि न स्युः (Haldar, Itihāsa, p. 143). which in trans. is as follows: Where would the vulgarly-used words have gone for fear of hunter-like grammarians, if there were no mouth caves of astrologers, actors, gallants, singers and physicians?

31 (C.32; K.27). [1] For the technical terms of music used here see NŚ. XXVIII.

32 (C.33; K.29). [1] *bahulaprahāra*, K. (*kulaprahāraṃ ca*, C).

[2] *graha*, K. (*gṛha*, C.).

[3] Read *rasam* for *māriṣam*, C. and *mārṣam*, K.

[4] *puṣkaragata*, K. (*puṣpagata*, C). For technical terms of music used here see NŚ. XXXIII.

33-36 (C.34-37; K.33-36). [1] Read *bhūṣaṇāgraham* for *bhūṣaṇa°*.

dismounting chariots, elephants, horses, asses, camels, palanquins, aerial cars (*vimāna*) and vehicles [in general], wrongly holding or using weapons and armours, entering the stage without the crown, headgear or clothing, or entering too late[2] are the Blemishes which should be marked in proper places by the clever experts, but they should leave out of consideration the sacrificial post (*yūpa*), taking up of the fire-wood (*cayana*), Kuśa grass (*darbha*), ladle (*sruc*) and other vessels (*bhāṇḍa*) [relating to a sacrifice].

Three grades of Blemishes

37. An expert in dramatic production should record Blemishes as "mixed" (*miśra*), "total" (*sarvagata*) and "partial" (*ekadeśaja*), but should not record [merely] the Success or the Blemishes [without any detailed information about these].

38. The total Success or an all round Blemish expresses itself in many ways. But a matter affecting merely one aspect [of the production] should not be reckoned for lowering the order.

39. After the putting down of the Jarjara [by the Director] in a dramatic production, the Assessors (*prāśnika*)[1] should always achieve in due manner the accuracy of timing (*nāḍikāsiddhi*)[2] and of recording (*lekhyasiddhi*) [of all Blemishes as well as goods points].

Wrong Benediction

40. When during a god's festival anyone foolishly recites a Benedictory Śloka in honour of the wrong god it is to be recorded as his Blemish in the Preliminaries[1].

Interpolation is a Blemish

41. When anyone interpolates the composition of one

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[2] *cirapraveśo*, K. (*cirprayoga*, C.).

37 (C.38; K.37). [1] Read *siddher* for *siddhair*, C. and *siddhyā*, K.

[2] Read *na ghātaś ca* for *na ghātasya*, C. *vidhāno vā*, K.

[3] K. reads 37b differently.

38 (C.39). [1] Read *ekadeśajāto* (*ekadeśajātam*, C). K. gives 38a in a mutilated form.

39 (C.40; K.39). [1] See below 62-69 notes. [2] See above 28 note.

40 (C.41; K.40). [1] Read 40a, as योऽन्यस्य महे मूढो नान्दीश्लोकं पठेद्धि चान्यस्य । देवस्य पूर्वरङ्गे घातस्तस्यापि विलेख्यः स्यात्. 41 (C.42).

playwright into that of another it is also to be recorded by the experts as his Blemish[1].

42. When anyone knowingly (lit. not out of ignorance) interpolates (lit. mixes) in [his] play the name of another author then his Blemish in it being definite, should be recorded in due order[1].

43. When anyone produces a play using costumes and languages in violation of the rules [regarding the same laid down in the Śāstra] then his Blemish about the same should be recorded[1].

Limitation of human efforts in a play

44. Who is able to observe properly the rules of [constructing] plays or producing [them on the stage]? Or who can be bold or keen (lit. eager) enough in mind to [claim to] understand properly all that have been said[1] ?

45. Hence one should include in plays words which have deep significance, are appoved of by the Vedas as well as the people, and are acceptable to all persons[1].

46. And no play (lit. nothing) can be devoid of any merit

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[1] This seems to show clearly that theatrical Directors did not hesitate sometimes to insert passages taken from one playwright's work into that of another to add to the effect of the latter. K. omits this passage.

42 (C.43). [1] From this it appears that the practice of putting in the name of the author of a play in the Prologue (*prastāvanā*) was not a very old one. This seems to explain the absence of the authors name in dramatic the works ascribed to Bhāsa. K. does not have this passage.

43 (C.44; K.41). [1] From a close study of avalable plays it does not appear that the rules laid down in the Śāstra were very scrupulously followed, or it is also likely that the rules regarding the use of different languages in a play, changed with the linguistic development as well as other conditions connected with the use of languages.

44 (C.45; K.47). [1] This seems to point out that no Śāstra can exhaustively lay down all the rules which can never be made very clear and precise, for many things in theatre relate to so many fluctuating factors.

45 (C.46; K.43). [1] One should mark the stress put on the Vedas and the popular practice in connexion with the Nāṭya. See NŚ. XXVI. 118-120.

46 (C.47; K.44).

or totally free from faults. Hence faults in the production of a a play should not be made much of[1].

47. But the actor (*naṭa*) should not [for that reason] be careless about Words, Gestures and Costumes[1] of minor importance (lit. non-essential) as well as about [minor] Sentiments and States[2], dance, vocal and instrumental music and popular usages[3] of the same kind [relating to the performance].

Spectators of a performance

48. These are [the rules] defining the characteristics of the Success. I shall hereafter describe that of [an ideal] spectator[1] (*prekṣaka*)[1].

49-52. Those who are possessed of [good] character, high birth, quiet behaviour and learning, are desirous of fame and virtue, impartial, advanced in age, proficient in drama in all its six limbs, alert, honest, unaffected by passion expert in playing the four kinds of musical instruments, acquainted with the Costumes and Make-up, the rules of dialects, the four kinds of Histrionic Representation, grammar, prosody, and various [other] Śāstras, are very virtuous, experts in different arts and crafts, and have fine sense of the Sentiments and the States, should be made spectators[1] in witnessing a drama[2].

53. Anyone who has (lit. is characterised by) unruffled senses, is honest, expert in the discussion of pros and cons, detector of faults and appreciator [of merits], is considered fit to be a spectator in a drama.

54. He who attains gladness on seeing a person glad, and sorrow on seeing him sorry and feels miserable on seeing him miserable is considered fit to be a spectator in a drama[1].

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[1] This is a very wise counsel for the hasty critics of a play.

47 (C.48; K.45). [1] *nepathye*, K. (*nepathyaiḥ*, C).

[2] *rasabhāvanṛttagīte*, K. (°*nṛtyagītaiḥ*, K).

[3] *lokayukte*, K. (°*yuktyā*, C).

48 (C 49; K.46). [1] *preṣkakānām* (*prekṣaṇānām*, C.*prāśnikānām*, K).

49-52 (C.50-53; K.47-50). [1] *prekṣaka*, C; *prāśnika*, K.

53 (C.54; K.51).

54 (C.55; K.52). [1] The critic must be a man with sympathy.

55-56. All these various qualities are not known to exist in one single spectator. And because objects of knowledge. are so numerous and the span of life is so brief[1], the inferior common (lit. men) in an assembly which consists of the superior, the middling and the inferior members cannot be expected to appeciate the performance of the superior ones.

57. Hence an individual to whom a particular dress, profession, speech and an act belong as his own, should be considered fit to appreciate the same.

Various classes of spectators

58. Different are the dispositions of women and men, young and old who may be of superior, middling or inferior talents, and on such dispositions [the Success of] a drama rests.

Disposition of different spectators

59. Young people are pleased to see [the presentation of] love, the learned a reference to some [religious or philosophical] doctrine[1], the seekers of money [topics of] wealth, and the passionless in topics of liberation (*mokṣa*).

60-61. Heroic persons are always pleased in the Odious and the Terrible Sentiments, the personal combats and battles, and the old people in Purāṇic legends, and tales of virtue. And [the common] women, children and the uncultured men (*mūrkha*) are always delighted with the Comic Sentiment and [remarkable] Costumes and Make-up (*nepathya*)[1].

61-62. Thus the man who is fit to assume a particular role by imitating the States of the latter, can be considered a spectator possessing the [necessary] qualifications.

Assessors in a performance

62-64. These should be known as spectators in connexion with a drama. But there being any controversy (*saṃgharṣa*)

55-56 (C.56-57; K.53-54). [1] K. reads 55b as follows विज्ञेयस्याप्रमेयत्वाद् अल्पत्वाद् आयुषस्तथा.

57 (C.58; K.55). 58 (C.59a, 60b; K.56).

59 (C.59b-60a; K.57). [1] *samayāśrite*, C. (*samayānvite*, K.).

60-61 (C.61; K.58). [1] K. omits 61a 61-62 (C.62; K.59).

62-64 (C.63-64; K.60-61). [1] This is a very elaborate arrangement for judging in every detail the Success of a performance.

about the performance of individual actors, the following are the Assessors (*prāśnika*) : an expert in sacrifice (*yajñavit*), an actor (*nartaka*), a prosodist (*chandovit*), a grammarian (*śabdavit*), a king (*rājan*), an expert in archery (*iṣvastravit*), painter (*citravit*), courtezan (*veśyā*), musician (*gandharva*) and a king's officer (*rājasevaka*). Hear about them.

64-68. An expert in sacrifice will be an Assessor in the [representation of] sacrifice (*yajñayoga*), an actor in general Histrionic Representation, a prosodist in complicated metres, a grammarian in a lengthy declamation, a king in connexion with [personal] dignity, in dealings with the harem and in royal (lit. his own) roles, the archer (*iṣvāsa*)[1] in the Sauṣṭhava of the pose ; and a painter is a very suitable Assessor of movements for salutation and other acts, of wearing clothes and ornaments, and of Dresses and Make-up which are at the root of dramatic production ; the courtezan will be an Assessor in matters relating to the enjoyment of love, and a musician in the application of notes (*svara*) and observance Time (*tāla*), and an officer of the king in [the matter of] showing courtesies. These are the ten Assessors of a dramatic performance.

69. When there is a controversy among the persons ignorant of the [Nāṭya]-Śāstra they (*i. e.* the persons named above) are to pronounce justly the faults as well as the merits [of individual actors][1]. Then they will be known as Assessors of whom I have spoken to you.

70. When there occurs any learned controversy about the knowledge of the Śāstra the decision should be made on the testimony of the books (lit. Śāstra).

64-68 (C.65-68). [1] Emend *iṣṭavāk* (C). into *iṣvāsa-*.

69 (C.69). [1] The significance of this rule seems to be that when in judging a drama the common people (i. e. who are not acquainted with the rules laid down in the Śāstra) fail to decide, the specialist Assessors mentioned above are to be called in. This passage is wanting in K.

70 (C.70). [1] This rule seems to show that when the specialists in theatrical practice differed, they were to refer to the Śastra or the traditionally handed down rules compiled in books. K. omits this passage.

Controversy about a performance

71. Controversy arises when the actors (*bharata*) have the desire of mutual contest at[1] the instance of their masters or for [winning] money and the Banner (*patākā*) [as rewards].

Procedure in deciding controversies

72. In course of deciding a controversy one should observe [the performance of the parties] without any partiality. The decision about [the award of] the Banner[1] should be according to the stipulation made (*paṇaṃ kṛtvā*)[2] [beforehand].

Recording of Blemishes

73. Blemishes affecting the Success should be recorded with the help of reckoners (*gaṇaka*) by these persons (*i.e.* Assessors) who are seated at ease, have clean intention, and whose intelligence is [generally] relied on [by the public][1].

Ideal position of Assessors in a performance

74. Assessors[1] should neither be too near [the stage] nor too far [from it]. Their seats should be twelve cubits (six yards) apart from it.

75. They are to notice the points of the Success mentioned before, as well as the Blemishes[1] which may occur during the production of a drama.

Blemishes to be ignored

76. Blemishes which may be accidental (lit. caused by the

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71 (C.71). [1] An example of this is the contest between the two *nāṭyācāryas* in the Mālavi.

[2] The Indian literary tradition records the fact of Bhāsa's winning Banners, possibly on the occasion of dramatic contests. See Harṣacarita, Introduction, 15.

72 (C.72). [1] Read *paṭākāsaṃvyavahāram* (*savyavahāram*, C.).

[2] This stipulation may have the following forms: the Success in producing any particular play, or any new play, or a new play with a particular dominating Sentiment will entitle one group of actors or its leader to the award of the Banner. K. omits this passage.

73 (C.73; K.62a). [1] K. omits 73a.

74 (C.74; K.62b-63a). [1] Emend *prekṣakaiḥ* into *prāśnikaiḥ*.

75 (C.76-77a; K.63b-64a). [1] *ghātāś ca*, K. for *yāḥ kāś ca*, C.

76 (C.77b-78a; K.64b-65a),

gods)[1], the portents or the enemy are not to be recorded by the wise [observers]. But the Blemishes relating to the play[2] as well as the Blemishes arising from [the actors] themselves[3] should be recorded.

Procedure of awarding the Banner

77. After mentioning him to the king the Bannar should be given to a person whose Blemishes, have been reckoned as few in number but points of the Success as many.

78. If expert actors[1] are found to be of equal merit (lit. work and quality) in the production of a drama, the Banner should be awarded first to one whose Success[2] is greater, or in case of equal success[3] [of the two contestants] [the award should be made] at the king's command[4].

79. If the king has similar admiration for the two rivals, then both of them should be awarded [the Banners]. With an eye to all these rules one should provide [in the production of a play] for the recitation, the [distribution of] roles and the Sentiments[1].

80. Thus cultured persons who are well-acquainted with with the rules [of theatrical production] and capable of appreciating merits[1] should sit at ease with an unruffled mind[2] and see to the proper judgement[3] [in awarding the Banners].

81. The Assessors[1] are to point out (lit. take) the [measure

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[1] *daivotpātasamūttha.* K. (*daivotpannasamartha,* C.

[2] *ghāta,* K. (*yāstā,* C.). Blemishes relating to a play seems to be its literary drawbacks. It is likely that in dramatic contests choice of defective plays brought discredit on the contestants. [3] See above 24-25.

77 (C.75; K.65b-66a).

78 (C.78b-79a; K.66b). [1] Read *bharatāḥ prayogeṣu ca.*

[2] Depending on the vocal applause as well as the silent approbation of spectators. [3] *sammasiddhau,* K.. (*samasiddhā,* C.). [4] *vājñayā nṛpateḥ,* C.; K. omits 77a and reads 77b with some variation.

79 (C.79b-80a; K.67a). [1] K. omits 79b.

80 (K.68). [1] Read *guṇādadbhiḥ* for *guṇādibhiḥ,* K.

[2] Read *svasthacittaiḥ* for *svasvacittaiḥ* K.

[3] Read *vyavahāraḥ samañjasaḥ* for *vyavahāraḥ samañjasam,* K.

81 (K.69). [1] Emend *prekṣakaiḥ* into *prāśnikaiḥ.*

of] achievement as well as the slightest of faults[2] which may relate to the theory of theatrical production[3].

82. Hence producers[1] [of plays] should know [properly] about Co-ordination (*sama*), Charm of Limbs (*aṅgamādhurya*), Recitatives (*pāṭhya*), rôles (*prakṛti*), the Sentiments (*rasa*), songs (*gāna*), instrumental music (*vādya*), and the Costumes and Make-up (*nepathya*)[2].

Co-ordination

83. Gestures (*aṅga*) which are simultaneously[1] made in a play in harmony with the different aspects of the arts in course of the Dhruvā songs and of dances[2] is called Co-ordination (*sama*).

84. When in course of the performance [of a play] Gestures of different limbs major and minor, are accompanied by songs with proper Time (*tāla*) and tempo (*laya*) and by the playing of drums it is called Co-ordination.

Charm of Limbs

85. The position in which the chest is not bent[1], the two arms are Caturasra and spread out (*āyata*)[2] and the neck is Añcita, gives rise to the Charm of Limbs (*aṅgamādhurya*).

86. And as for the remaining subjects[1] which are to be mastered (*sādhya*)[2] by the actors (*sādhaka*) they have been discussed before. But they are to look after the instrumental music (*vādya*)[3], the rôles (*prakṛti*, lit. the origin) and the songs (*gāna*).

87. The Success arising from the Gestures and the various Sentiments should be expressed out of joy through all the signs (lit. the places) of the same.

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[2] Read *dūṣaṇābhāsam* for *dūṣaṇābhāsaḥ*, K.

[3] Read *prayogasamayāśritam* for *prayoga-samayāśritaiḥ*.

82 (C.80b; K.70). [1] *prayoktṛbhiḥ* C. (*prayatnataḥ*, K.).

[2] C. omits 82a). 83 (C.81; K.71). [1] *samantāt*, K. *samarthaḥ*, C.).

[2] *dhruvānāṭyaprayoge*, C. (*gītavāditratālena*, K.). 84 (K.72).

85 (C.82; K.73). [1] *anirbhugnam*, C. (*sanirbhugnam*, K.).

[2] *°srāyatau bhujau*, C. *°srakṛtaukarau*, K.

86 (C.83; K.74). [1] These are *pāṭhya*, *rasa* and *nepathya* ; see NŚ. XIX., VI. and XXIII. [2] *sādhyam*. C. (*prekṣyāṇi*, K.).

[3] Read *vādyaṃ prakṛtayo gānam* for *vadya-prakṛtaye'ṅgānām*, C. and *vādyaṃ prakṛtayo jñānam*, K. 87 (C.84; K.75).

Suitable times for dramatic performance

88. Producers [of plays] should know the time (*kāla*) for a performance (*vāra*), which depends on various considerations to be [generally] day and night[1]. Listen now when a performance may take place during these two periods.

89. The performance in the evening, the midnight and the dawn belongs to the night[1].

90. The performance in the forenoon and the afternoon belongs to the day.

Time of performance according the subject and the Sentiment

91. I shall now speak how these times are suited to [different] Sentiments after mentioning the time (*kāla*) to which a performance belongs.

92. [The performance] which is pleasant to the ear and is based on a tale of virtue (*dharma*), whether it is pure (*śuddha*) or mixed (*vikṛta*), should be held in the forenoon.

93. That which is rich in instrumental music, includes the story of strength and energy, and carries [a chance of] abundant success should be performed in the afternoon.

94. That which relates to the Graceful Style, the Erotic Sentiment and is full of vocal and instrumental music[1] should be performed in the evening.

95. The drama which relates to the magnanimity [of the Hero], and contains mostly the Pathetic Sentiment should be performed in the morning and it will scare away sleep.

96. The drama should not be performed in the midnight or at noon or at the time of the Sandhyā prayer or of taking meals.

97. Thus after looking into the time, place and the basis (plot) of a play one should bring about its production according to the States and the Sentiments it contains.

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88 (C.85; K.76) [1] Read 88b as दिवसश्चैव रात्रिश्च तयोर्वारं निबोधत.

89 (C.87; K.77). [1] reads 89a as पूर्वाह्णे ऽथ मध्याह्णे ह्यपराह्णे तथैव च and 89b correspondingly. 90 (C.86; K.78). 91 (C 88; K.79). 92 (C.89; K.80).

93 (C 90; K.21). 94 (C.91; K.82). [1] *gītavāditrabhūyiṣṭham* C. *nṛtyavāditragītāḍhyam*. K. 95 (C.92; K.83) 96 (C.93; K.84).

97 (C.94; K.85). [1] *prasamīkṣya sasaṃśrayam*, C. but *parṇadam ca samīkṣya tu*, K. *parṇadam* in K. may be a wrong reading for *pārṣadam* (assembly).

Emergency performances are independent of time

98. But when the patron (lit. master) orders, the time and place are not to be taken into consideration and the performance should be held without any hesitation.

99. Proper Co-ordination (lit. co-ordinated production) Brilliance [of Pageant] (*samṛddhi*), and actors capable of [good] production are the three [points of] merits [in a performance].[1]

Qualities of an actor

100-101. Intelligence, strength, physical beauty[1], knowledge of Time (*tāla*) and tempo (*laya*), appreciation of the States and the Sentiments, [proper] age, curiosity, acquisition [of knowledge and arts], [their] retention, vocal music, dances, suppression of stage-fright, and enthusiasm will be the requisite qualities of an actor (*pātra*).

An ideal performance

102. That which includes good instrumental music, good songs, good recitatives as well as Co-ordination of all acts prescribed by the Śāstra, is called an [ideal] production.

Brilliance of Pageant

103. Use of proper ornaments, good garlands, clothes and proper painting or the Make-up [for the characters] gives rise to Brilliance of Pageant (*samṛddhi*).

The best performance

104. According to the producers of plays the best (lit. the ornament) [of the performance] occurs when all these factors combine.

105. Thus I have spoken to you properly of the characteristics of the Success. Now I shall speak to you about the different branches of music (*ātodya*, lit. instrumental music)[1].

Here ends Chapter XXVII of Bharata's Nāṭyaśāstra, which treats of the Success in Dramatic Production.

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98 (C.95; K.86). 99 (C.96; K.87). [1] See below 103.

100-101 (C.97-98; K.88-89). [1] *surūpatvam*, K. (*svarūpatvam ca*, C).

102 (C.99; K.90). 103 (C.100; K.91). 104 (C.101; K.92).

105 (C.102; K.93). [1] The Chapters XXVIII-XXXIII which treat of the theory and practice of the different branches of music, will be published in the second part of the present work.

CHAPTER THIRTYFOUR

TYPES OF CHARACTERS

Three types of character in a drama

1. Whether male or female, characters (*prakṛti*) in general [in a play] are of three types : the superior, the middling and the inferior[1].

A superior male character

2-3. A man who has controlled his senses, is wise, skilled in various arts and crafts, honest, expert in enjoyment[1], brings consolation to the poor, is versed in different Śāstras, grave, liberal, patient and munificient, is to be known as a "superior" (*uttama*) character[2].

A middling male character

3-4. A man who is an expert in dealing with people, well-versed in books on arts and crafts as well as in Śāstras, has wisdom and sweetness [of manners] is to be known as a "middling, (*madhyama*) character[1].

An inferior male character

5-7. A man who is harsh in words, ill-mannered, low-spirited, of small intelligence, irascible, violent, can kill his friend, can kill anyone cruelly, is treacherous, haughty in words, ungrateful, indolent, expert in insulting the honoured persons, covetous for women, fond of quarrel, doer of evil deeds and stealer of others' property, is to be known as an "inferior" (*adhama*) character. Similarly female characters too are of three kinds[1].

A superior female character

8-10. I shall now speak in due order of female characters. A woman who has a tender nature, is not fickle or cruel,

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1 (C.1b-2a; K.XXIV.1). [1] C. reads before this one additional couplet.

2-3 (C.2b-4a). [1] Emend *bhagalakṣā* into *bhogadakṣā*.

[2] Cf. K. XXIV. 86b-88a).

3-4 (C.4b-5a). [1] Cf. K.XXIV. 88b-89.

5-7 (C.56-7a). [1] Cf. K.XXIV. 89b-92a.

8-10 (C.8b-11a). [1] Read *smitabhāṣinya*.°

speaks smilingly[1], is obedient to her superiors (*guru*)[2], bashful, good-mannered, has physical charm as well as high birth, and other natural qualities, and is grave and patient, is to be known as a "superior" (*uttama*) character[3].

A middling female character

11. A woman who does not possess these qualities to a great extent and always, and has some slight faults mixed with them, is to be known as a "middling" (*madhyama*) character.

An inferior female character

12. Description of the inferior male characters will generally apply in case of female characters of that type.

A mixed character

13. A hermaphrodite is to be known as a character of the "mixed" (*saṃkīrṇa*) and inferior type. Maid-servants and the like are also characters of the mixed type.

14. The Jester, the Śakāra[1] and all others like them in a play, are characters of the mixed type[2].

So much about the characters which may be male, female and hermaphrodite.

The four types of the Heroe

15-16. I shall now describe their classes[1] according to their conduct. Among these [characters], Heroes (*nāyaka*) are known to be of four classes, and they belong to the superior and the middling[2] types and have various characteristics.

17. The Hero is described as being of four kinds : the self-controlled and vehement (*dhīroddhata*), the self-controlled and light-hearted (*dhīra-lalita*), the self-controlled and exalted (*dhīro-dātta*) and the self-controlled and calm (*dhīra-praśānta*).

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[2] Read *gurūṇāṃ vacane*. [3] Cf. K.XXIV. 109-110a.

11 (11b-12a). 12 (12b-13a).

13 (13b-14a; K.XXIV.10b, 10a).

14 (14bc; K.XXIV.11). [1] K,d. *śakāras caiva ceṭaś ca.*

[2] Read *saṃkīrṇā prakṛtir* for *saṃkīrṇa nāṭake.*

15-16 (C.15-16; K.XXIV.12ab. 2). [1] *vibhāgam*, K. (*vidhānam*, C).

[2] *madhyottamāyām*, C. (*tatrottamāyām*, K.)

17 (C.17; K.XXIV.3).

18-20. Gods are self-controlled and vehement (*dhīroddhata*), kings are self-controlled and light-hearted (*dhīralalita*)[1], the councillors are the self-controlled and exalted (*dhīrodātta*), and Brahmins and merchants are the self-controlled and calm (*dhīrapraśānta*) classes of Heroes. To these again belong the four classes of Jesters.

The four types of Heroines

20-21. These are always the Heroes in dramatic works (lit. poetical composition). I shall now speak of the Heroines who are of four classes : a goddess, a queen, a woman of high family and a courtezan .

21-22. These may, according to their characteristics, be of four types : self-controlled, (*dhīrā*), light-hearted (*lalitā*), exalted *udāttā*) and modest (*nibhṛtā*)[1].

22-23. Goddesses may possess all these qualities, and women of high family may be exalted and modest, while the courtezans and the crafts-women light-hearted and exalted[1].

Two classes of employment for characters

24. The characters [in a play] are of two kinds : external (*bāhya*) and internal (*ābhyantara*)[1]. I shall now describe their characteristics[2].

18-20 (C.18; K.XXIV.4). [1] *syur dhīrlalitā nṛpāḥ*. K. (*lalitas tu nṛpaḥ smṛtaḥ*, C.).

20-21 (C.19; K.XXIV.5). [1] C. reads after this, three and a half additional (corrupt) couplets (C.20-23a) which may be tentatively translated as follows: They (Jesters) are serially [of two types]: lowborn and cultured. They are to be attached to gods, kings, ministers, and Brahmins. And in his separation [from the beloved] a friendly maidservant clever in conversation, who feels distressed at his misfortune should be attached to the king. Among many (lit. in the multiplicity of) male characters in a play, the chief one is called the Hero. When in a play (lit. there) more [male characters] than one meet the misfortune and get back the prosperity, then one whose conditions appear remarkable should be taken as the Hero.

21-22 (C.23b-24a; K.XXIV.6-8a). [1] C. omits 20b-21 and reads 20a as follows एते तु नायका ज्ञेया नानाप्रकृतिलक्षणाः. We with K.

22-23 (C.24b-25; K.XXIV.8b-9). [1] K. reads 22b as follows दिव्या-राजाङ्गना ख्याता गुणैर्युक्ता भवन्ति हि.

24 (C.26; K.XXIV.12b). [1] Read *prakāro dvividhaḥ smṛtaḥ*
[2] K. omits 24b.

25. [The character] which has dealings with of the king [only], is called internal and one who deals with the people outside [the king's palace] is called an external character.

Female inmates of the harem

26-29. I shall now describe the classes and function of women who live in the harem and have dealings with the king. They are the chief queen (*mahā-devī*), other queens (*devī*), his high-born wives (*svāminī*), ordinary wives (*sthāyinī*)[1], concubines (*bhoginī*), crafts-women (*śilpakāriṇī*), actresses (*nāṭakīyā*)[2] dancers (*nartakī*), maids in constant attendance (*anucārikā*), maids of special work (*paricārikā*), maids in constant movement (*sañcārikā*), maids for running errands (*preṣaṇa-cārika*), Mahattaris (matron), ol d dames (*sthavirā*) .Āyuktikās and (overseer), Pratihāris (usher), maidens (*kumārī*).

The chief queen

30-32. The chief queen (*mahā devī*) is one who has been consecrated on her head, is of high birth and character, possessed of accomplishments, advanced in age, indifferent to her rivals, free from anger and malice, and who fully understands the king's character, has sympathy in his joy and sorrow, is always engaged in propitiatory rites for the good of the [royal] husband, calm, affectionate, patient, and benevolent to the inmates of the harem[1].

Other queens

33-34. Those [wives of the king] who have all these qualities except that they are denied proper consecration[1], and who in spite of being proud of good fortune, are eager for enjoying affection[2], are always brilliantly dressed, jealous of their rivals and splendid on account of their [young] age, physical charm and [many other] qualities, are called queens (*devī*)[3].

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25 (C.27; K.XXIV.13).

26-29 (C.28-31; K.XXIV.14-17). [1] *sthāyinī* C, (*sthāpitā*, C). Cf. BhP. p. 289, l. 14-18. [2]This shows that kings in ancient times had a large number of wives. According to the Ceylon tradition Bindusāra had sixteen wives (see Barua, Inscriptions of Asoka, p.276). In Svapna. (VI.9) Udayana refers to the sixteen wives of his father-in-law Mahāsena. [3] Cf. Pali. *nāṭakitthi*.

30-32 (C32-34; K.XXIV.18-20). [1] Cf. BhP. p. 290. l. 15-18

33-34 (C.35-36; K.XXIV.21-22) [1] *satsaṃskārais tu* C.(*bahumāna*,K.) [2] K. reads 33b as गर्विता राजपुत्री च रतिसम्भोगतत्परा. [3] Cf. BhP. p. 290, l. 19-21.

High-born wives

35-36. Daughters of generals or of ministers or of any other officers when they (*i. e.* their daughters) are elevated by the king through the bestowal of affection and honour, and become his favourite due to good manners and physical charm, and attain importance through their own merits, are known as the highborn wives (*svāminī*)[1].

Ordinary wives

37-39. Ordinary wives (*sthāyinī*) of the king are the women who have physical charm and young age, is violent [in sexual acts], full of amorous gestures and movements, expert in the enjoyment of love, jealous of rivals, honest, and who know the mind of the husband, are expert in writing and painting, follow the wishes of the king always, and are free from anger, sleep, indolence and cruelty, [always] alert and ready [to act] and capable of showing honour to persons according to their status[1].

Concubines

40. Concubines (*bhoginī*) to a king are known as well-behaved, gentle [in manners], not very haughty, and they are indifferent [to rivals], modest, affectionate but not held in high honour[1].

Women artistes

41-42. Those women who are coversant with various arts, skilled in various crafts, know the different branches of the art of perfume-making, and are skilled in different modes of painting, know all about the comforts of beds and seats, and are sweet in manners, clever, honest, pleasant-looking, distinct [in their words], honest and modest, are known as women-artistes (*śilpakārikā*)[1].

Actresses

43-44. Women who have knowledge of notes (*svara*), time-beat (*tāla*) and caesura (*yati*) [in a song], are associated with a master of the art (*ācārya*), clever, skilled in acting (*nāṭya*), capable

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35-36 (C.37-38; K.XXIV.23-24). [1] K. reads 36b as स्वामित्वात्स्वयमा स्वामिनीति हि संज्ञिता. BhP. has nothing analogous. See p. 290.

37-39 (C.39; K.XXIV.25-27). [1] C. omits 38-39. BhP. has nothing analogous, See p. 290. 40 (K.28). [1] C. omits this.

41-42 (C.40b-41a, K.XXIV.29-30). C. omits 41. 43-44 (C.41b-42).

of speaking according to the occasion, have young age, and beauty of form, are known to be actresses (*nāṭakīyā*)[1].

Dancers

44-48. Women who are expert in the representation of Passion (*helā*) and Feeling (*bhāva*), know [well] the representation of the Temperament (*sattva*), have sweetness [of manners], are skilled in playing musical instruments, have beautiful limbs, are conversant with the sixtyfour arts and crafts, are clever and always bold, free from indolence, inured to hard work, capable of practising various arts, and skilled in dancing and singing, and due to their young age superior to all other women standing near by, in the beauty of form and in the brilliance of appearance, are known as dancers (*nartakī*)[1].

Maids in constant attendance

48-49. Women who do not under any condition leave the king, are maids in constant attendance (*anucārikā*)[1].

Maids of special work

49-51. Those women who are clever, skillful, regular, and who know the art of making bed, serving wine and victuals, shampooing, preparing and applying perfumes, decorating one with ornaments and garlands, are to be known as maids of special work (*paricārikā*)[1].

Maids in constant move

51-53. Those women who [always] roam about in different parts [of the palace], gardens, temples, pleasure pavilions, and strike

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[1] K'.s slightly different reading in trans. will be as follows : A woman who knows to begin [a song] and to stop it, and the proper tempo to be followed in it, can represent the Sentiments and the States, understand other people's intention and hints, is obedient to the teacher, clever, expert in acting, skilled in discussion, conversant with the playing of drums and other musical instruments, is called an actress.

44-48 (C.44-45; 47; K.33b, 33a, 34). [1] K. reads between 47a and 47b an additional couplet.

48-49 (C.48a; K.XXIV.35). [1] C. omits 40a.

49-51 (C.48b-50a). [1] K'.s reading which is slightly different will in trans. be as follows : A woman who is in charge of the king's umbrella, bed and seat, and looks after the cooked food, shampooing, toilet, wearing of ornaments and garlands is his maid of special work (*paricārikā*). Cf. AS. II. 27, 41.

51-53 (C.50b-52a; K.XXIV.40-41).

the [bell indicating] the Yāma[1] and are prohibited intercourse by the playwrights, are to be known as maids in constant move (*sañcārikā*).

Errand girls

53-54. Women who are employed by kings in secret commissions connected with his love-affairs and are often to be sent [in some such work] are to be known as errand girls (*preṣaṇacārikā*)[1].

Mahattarīs

54-55. Women who for the immunity of the entire harem [from evils] and for [the king's] prosperity takes pleasure in [singing] hymns [to gods] and in performing auspicious ceremony, are known as Mahattarīs (matrons).

Pratihārīs

55-56. Women who lay before the king any business related to various affairs [of the state] such as treaty (*sandhi*), war (*vigraha*) and the like, are called Pratihārīs (usher).

Maidens

56-57. Girls who have no [experience of] love's union (*ratisaṃyoga*) and are quiet, devoid of rashness, modest and bashful are said to be maidens (*kumārī*).

Old dames

57-58. Women who know the manners of the departed kings and have been honoured by them[1] and who know of the character of all [members of the harem][2] are said to be old dames (*vṛddhā*).

Āyuktikās

58-60. Women who are in charge of the stores, the weapons, the fruits, roots and grains, who examine the [cooked] food for [the king] and are in charge of (lit. thinkers of) the scent, ornaments

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[1] yāma=a period of three hours.

53-54 (C.52bc; K.XXIV.42).

[1] Read the passage as follows: प्रेषणे: कामसंयुक्तैर्युक्ता गुह्यसमुत्थितैः । बहुशश्च प्रेषणीया ज्ञेया: प्रेषणचारिका:. 54-55 (C.53; K.XXIV.43).

55-56 (K.XXIV.44). 56-57 (K.XXIV.45).

57-58 (C. 54; K.XXIV. 46). [1] *pūrvarājñāvai pūjitāḥ*, C *sārvarājasu pūjitāḥ*, K.). [2] *sarvānucaritajñā°*, C. (*pūrvarājopacārajñā*, K.).

58-60 (C.55-57a; K.XXIV.36-37).

and garlands and clothes [he is to use], and who have under them many persons and are clever, are said to be Āyuktikās or Yuktikās (overseer). These are in general the women of the [royal] harem.

Qualities of women to be employed by the king

61-64. The qualities of those women who are to be employed [by the king] should be as follows: they should not be rash, restless, covetous and very cruel in mind; they are to be quiet, forgiving, satisfied; they must have conquered anger and controlled senses, they should have no passion; they are to be respectable, free from all female diseases, attached[1] and devoted[2] [to the king] and free from womanly pride[3].

Others inmates of the harem

64-69. The hermaphrodites who constitute the third class of characters, should be employed in a royal household for moving about in the harem. But Snātakas[1], Kañcukins as well as Varṣadharas, Aupasthāyika-Nirmuṇḍas are to be placed in different parts (*kakṣā*) of the harem. Persons who are eunuchs or have given up sexual pleasures should always be made the inmates of the harem in a Nāṭaka. The Snātaka should be made to observe Aryan manners. In errands relating to the polity the Kañcukin should be employed, and in errands relating to love-affairs (*kāmacāra*) the Varṣadharas are to be engaged. The Aupasthāyika-Nirmuṇḍas are to be engaged in sending out women and in any place for the protection of maidens and girls[2].

70. And maids in constant attendance should be employed by kings in sending gifts[1] to women [they love]; women well-versed in all kinds of dance and in the use of different limbs [in dance and acting] should be placed in the [royal] theatre[2].

61-64 ((C.57b-60; K.XXIV 47-48). [1] Here occurs an expression *nānāpārśvasamutthitāḥ* which cannot be explained.

[2] K. omits 64a and reads the rest with a slight variation.

[3] *vanitā-madavarjitā*, K. (*sarva-doṣa-vivarjitāḥ*, C.).

64-69 (C 61-63a; K.XXIV.50-54). [1] *snātakāḥ* K. (*kārakāḥ*, C.).

[2] C. omits 66-68 and K. 69b.

70 (C.64a; K.XXIV.55). [1] Read *dānakāryeṣu* for *māna°* (texts).

[2] K. reads between 70a and 70b the following भक्ताःप्रतिहारो हि राजभार्यांशुवंशगम.

The Varṣadharas

71. Those women who have poor vitality and the eunuchs who have the nature of women and are voiceless from birth are known as Varṣadharas (sub-men)[1].

The Nirmuṇḍas

72. Those eunuchs who look like males and have nothing feminine in their nature and have no knowledge of sexual acts are called Nirmuṇḍas[1].

The Kañcukins

73-74. Those who have learning, truthfulness, are free from the sexual passion, and have deep knowledge and wisdom, are known as the Kañcukins. [When they are] Brahmins by birth, clever, old and free from sexual passion, kings are always to employ them to look after the needs of the queens[1].

75. These are the eighteen classes of inmates of the [king's] harem. I shall now speak of persons who move about in public.

External persons

76-77. They are: the king (*rājan*), the leader of the army (*senāpati*), the chaplain (*purodhas*), the ministers (*mantrin*)[1], councillors (*saciva*), judges (*prāḍvivāka*) and the wardens of princes (*kumārādhikṛta*)[2] and many other members of the king's court

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71 (C.64b-65; K.XXIV.56). [1] The reading is corrupt.

72 (K.XXIV.57). [1] K. omits this.

73-74 (C.65b-66a; K.XXIV.58). [1] Though the later writers have opined that the Kañcukin should be a Brahmin, the author of the NŚ. did not recognize any such rule. Bhāsa too seems to follow him. In Dūtavā (I. 5, 9) the Kāñcukīya falls at the feet of Duryodhana. So we may infer that the Kañc. was not a Brahmin who could not degrade himself by falling at the feet of a Kṣatriya. For later def. of the Kañc. see NŚ. XIII.112-113 notes. [2] C. omits 73 and K., 74.

75 (C.66b-67a; K.XXIV.59).

76-77 (C 67b-69a; K.XXIV.60-61). [1] AS. (I 8 and 9) distinguishes between *amātya* and *mantrin*. Kāmandakīya Nītisāra (VIII. 1) also does the same; according this latter authority *amātya* seems to be identical with *saciva*; see IV. 25, 30, 31. According to Śukranīti *saciva, mantrin* and *amātya* are three diff. functionaries. See II. 94, 95, 103.

[2] Read *kumārādhikṛtās tathā* for *kumārākṛtās tathā*. K.

(*sabhāstāra*)[3]. I shall speak of their characteristics, please listen about them.

The king

78-82. A king should be [physically] strong, intelligent, truthful, master of the senses, clever, eloquent, high-minded, honest, far-sighted, greatly energetic, grateful, sweet-tongued, skillful; and he should take a vow of proctecting his subjects and must know how to divide duties [amongst his officers]; and he should be always ready to act, alert, advanced in age and be an adept in the Smṛti and the Arthaśāstra literature, expert in detecting enemy's weakness and the must understand one's mind from his appearance, he should be magnanimous, well-protected, capable of taking logical view of anything, and a patron of various arts and crafts, and an expert in the Nīti literature.

The leader of the army

82-83. One who is truthful and possesses a good character, is always active (lit. has given up idleness), sweet-tongued, knows the rules regarding the weakness of the enemy, and the proper time for marching against him, has a knowledge of the Arthaśāstra and everything about wealth, is devoted [to the king], honoured in the society and has a knowledge of the time and place, should be made the leader of the army (*senāpati*)[1].

Councillors

84-85. Those who are intelligent, full of policy, heroic, sweet in speech,, well-versed in the Arthaśāstra, attached to the subjects [of the king] and are followers of laws (*dharma*) should be appointed Councill ors (*amātya*) by the king[1].

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[3] Read *sabhāstārāh*, K. for *mānyā jñeyā*, C.

78-82 (C.69b-73a). [1] K. XXIV.62-66 seems to read the passage with some significant variation. On this se the Introduction.

82-83 (C.XXIV.67-68). [1] The def. of the chaplain (*purodhas*) and the minister (*mantrin*) expected here seems to be lost. See above 76-77 note.

84-85 (C.73b-74). [1] (K.XXIV.69-70a) reads the passage differently and in trans, it will be as follows: The councillors (*amātya*) and the ministers (*mantrin*) are to be characterised by the [following] qualities: they should besides being follow-countrymen [of the king] and devoted [to him], high-born, intelligent, honest, virtuous and well-versed in the Vedas (*śruti*) as well as in polity.

Judges

85-87. Those who know [well] about commerce and money, are intelligent, conversant with many departments of knowledge, impartial, followers of laws, able to discriminate between good and bad deeds, forbearing, self-controlled, overcome anger, and have the same respect for all people, are to be appointed as judges (*prāḍvivāka*) by kings[1].

Courtiers

87-90. The members of the court (*sabhāstāra*) should be appointed after consulting the views of Bṛhaspati[1] who thinks that the following are the qualities required for this office : they should be always ready for work, alert, free from indolence, undaunted by hard work, affectionate, forbearing, modest, impartial, skillful, trained in polity and good manners, deeply conversant with the art of agrumentation and all other branches of knowledge, and not affected by sexual passion and the like.

Next I shall tell you about the rules regarding the distribution roles in a drama.

Here ends Chapter XXXIV of Bharata's Nāṭyaśāstra,
which treats of the Types of Different Characters.

85-87 (C.75-76; K XXIV.70b-72a). [1] The def. of the warden of the princes (*kumārādhikṭla*) expected here seems to be lost. See above 76-77.

87-90 (C.77-79; K.XXIV.72b-73, 74b, 75a). [1] Read 89a, as विज्ञे चापि कर्मज्ञैः सभास्तारादि कल्पनम (*cāpadhuryam-* K. for *cāpi karmājñaiḥ*, K. *°rādikaithanam,* K. for *°ravikalpanam,* C.

CHAPTER THIRTYFIVE

DISTRIBUTION OF ROLES

1. I shall [now] speak of the distribution of roles in a play or of the kinds of men by which different roles are to be represented.

General principles of distribution

2. After considering together from their gait, speech and movements of the limbs as well as their strength and nature[1], the experts are to employ[2] actors to represent different roles [in a play][3].

3. Hence the selection of actors should be preceded by an enquiry into their merits. The Director (lit. the master) will not feel difficulty[1] in the choice [if such a procedure is followed].

4. After ascertaining their natural aptitudes he is to distribute roles to different actors[1].

The role of gods

5-6. Persons who have all the limbs intact, well-formed and thick-set, who are full-grown (*rayo'nvita*) not fat or lean or tall or lazy, who have vivacity, pleasant voice and good appearance, should be employed to represent the role of gods[1].

The role of the Rākṣasas, the Dānavas etc.

7-8. Persons who are fat, and have a large body and a voice like the peal of thunder (lit. cloud), furious looking

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1 (C. K. *same*). [1] *vibhāgam* (*vinyāsam*, K.).

[2] K. reads 1b. with a slight variation.

2 (C.2a; K.2). [1] *sattvaśilaiḥ*, K. (*sattvaśila°*, C.).

[2] Emend *yuṣṭād*, K. into *yujyād*.

[3] 2b. and the following thirteen couplets have been omitted by C.

3(K.3). [1] Literally, 'this will not bring weariness to the intellect of the Director.' 4 (K.4). [1] This passage is slightly corrupt.

5-6 (K.5-6). [1] This seems to be comparable to the Hellenic conception of gods.

7-8 (K.7-8). [1] Cf. Bhaṭṭi, II. 30.

eyes and naturally knit eye-brows should be employed to represent the role of the Rākṣasas[1], the Dānavas and the Daityas, for the performance of male actors [should be] in conformity with their limbs and movements.

The role of kings

9-11. Actors (*bharata*) of the best kind, who have beautiful eyes, eyebrows, forehead, nose, lips, cheeks, face, neck and every other limb beautiful, and who are tall, possessed of pleasant appearance and dignified gait, and are neither fat nor lean and are well-behaved, wise and steady by nature, should be employed to reprepresent the role of kings and princes (*kumāra*)[1].

The role of army-leaders and councillors

12-13. Persons who have well-formed limbs, distinct speech, are neither tall nor fat[1], are heroic, skilled in debate, eloquent, ready-witted and not deficient [in anything] should be employed to represent the role of the leaders of the army (*senāpati*), and the councillors (*amātya*)[2].

The role of the Kañcukin and the Śrotriya

14. Persons who have brown eyes, long nose and who are either short or tall [in stature] should be employed to represent the roles of the Kañcukin (armour-bearer), the Śrotriya (master of the Vedas) and the like[1].

The role of minor characters

15. In other cases too, similar dramatic convention has been prescribed ; roles should be assigned after considering the latter's age and physical condition[2].

16-17. [For example] persons who are slow-moving, very dwarfish, hunch-backed, uncouth, odd-faced and fat, who have

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9-11 (K.9-11). [1] Kings, princes and army-leaders etc. which the author had in view seem to have been of Indo-Iranian origin.

12-13 (K.12-13). [1] This seems to mean a medium height. See above 9-11 note 1. [2] *Amātya* here seems to include *mantrin* (minister).

14 (K.14). [1] See above 9-11 note 4.

15 (C.8; K.15). [1] Read *nāṭyadharmī praśasyate.*

[2] *daśāvasthānurūpeṇa* K. (*deśaveṣānu°* C.).

16-17 (C.2b-4a; K.16-17).

expressionless (lit. motionless) eyes[1], one eye blind[2], small chin and low nose, ugly raiments, evil nature, deformed body and are born of slaves should be employed in the role of slaves (*dāsa*).

The role of fatigued persons

18. A person who is naturally thin, should be employed in a play (lit. there)[1] to represent the tired characters.

The role of persons without disease

A fat person should be employed to represent the persons without any disease[2].

Special cases of assigning roles

19. If, however, such persons are not available the Director (lit. the master) should exercise discretion to employ [some one] after a consideration of the latter's nature and movement as well as the States [to be represented].

20. Such persons' natural movements whether good, bad or middling should be regulated by a contact with the Director (lit. the master)[1] and then they will properly represent [all] the States[2].

21. In other cases too similar dramatic convention has been prescribed, and roles should be assigned to persons after considering their native place (*deśa*) and costume (*veśa*).

The role of characters with extra or special limbs

22-23. In case of characters which have many arms, many heads, and uncouth faces, and faces of animals including beasts of prey[1], asses[2], camels, horses and like, the Director (lit. the

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[1] Read *viṣṭabdhanetram* for *niṣṭabdhanetram*, K. *visṛṣṭnetaram.*°, C.

[2] *kāṇākṣam*, K. (*kāryāṇām*, C.).

18 (C.4b-5a; K.18). [1] *tatra śrānteṣu*, C. *tapa(ḥ)śrānte* K.

[2] *hyarogeṣu pra°*, C. *°mupayogeṣu*, K. 19 (C.5b-6a; K. 19).

20 (C.6b-7b; K.20ab.). [1] *tathā cāryayogena*. K. (*tathā cānyayogena*, C.).

[2] C. 6b and 7a seem to be variant of each other. See K. 20a which we accept. 21 (C. 8). [1] K. omits this.

22-23 (C.9-10; K.XXVI.13b-15a). [1] *śvāpadavaktraś ca*, K. *śvāpadasiṃhaś ca*, C.

[2] *kharoṣṭrāśvānanās tathā* K. *khasoṣṭra vāraṇāṣ tathā*, C.

24 (C.11; K.XXVI.15b-16a).

master) should, according to his discretion, have the masks (lit. them) made by means of clay, wood lac and leather.

The first entry of a character

24. After concealing his identity (lit. his own form) by means of painting and make-up one should enter the stage in his natural State (*bhāva*)[1].

The result of proper impersonation

25-26. If in the production of a play a person is to be assigned[1] a role which fits in with his nature and physical form, then he [very naturally] represents it (lit. renders his States). [He will be] like a man who renounces his own nature together with the body, and assumes another's nature by entering into the latter's body.

The psychological preparation for impersonation

27. Thus after thinking within himself that "I am he" a wise actor should represent the States of another person by speech, gait, movements and gestures[1].

Three kinds of impersonation

28. Human characters according as they are represented on the stage [by actors] fall into three classes: natural (*anurūpā*), unnatural (*virūpā*) and imitative (*rūpānusāriṇī*).

The natural impersonation

29. When women impersonate female characters and men male characters, and their ages are similar to that of the characters represented, the impersonation is called "natural" (*anūrupā*)[1].

The unnatural impersonation

30. When a boy impersonates the role of an old man, or an old man that of a boy, and betrays his own nature in acting, the representation is called "unnatural" (*virūpā*).

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[1] The implication of this is not clear.

25-26 (C.12-13; K.XXVI.16b-18a). [1] *prayojyam*, K. *prayuktam*, C. Cf. NŚ. XXIII. 79.

27 (C.14; K.XXVI.18b 19a). [1] A very practical instruction.

28 (C.15; K.XXVI.1).

29 (C.17; K.XXVI.2). [1] C. reads 38 before this with a slight variation.

30 (C.18; K.XXVI.3).

Imitative impersonation

31-32. When a man impersonates a woman's character[1] the impersonation is called "imitative" (*rūpānusāriṇī*). [Following this very principle] a man's character may, at one's option, be represented by a woman. But in cases of such an inversion of roles (lit. mutual efforts), one should see that persons employed are neither old nor ugly (lit. should make them old or ugly).

Suitability of women in some roles

33-35. Characters of delicate nature[1] are always[2] to be represented by women, and hence[3] such roles of gods and mortals [are mostly to be represented][4] likewise. [For] just as among the gods (*svarge*)[5] drama depends on [females like] Rambhā, Urvaśi and the like, similarly among the mortals (*mānuṣe loke*) too the same rule holds good in the harem of kings. And [hence] teachers (*ācārya*)[6] should instruct women [in acting], according to the Śāstras.

35-36. As amorousness (*vilāsa*) is natural in women they possess likewise naturally graceful limbs which are easily accessible to the Sauṣṭhava. But the men's Lolling (*lalita*) should depend on decorative movements (*alaṅkāra*).

Training for women in different roles

37. A good Director (lit. wise man) should not get women's roles supervised by himself (*syayam*). But masculine (lit. production depending on men when assigned to women should be carefully directed [by him].

Result of proper assignment of roles

38. Roles assigned to persons of various nature, and age,

31-32 (C.19-20; K.XXVI.4-5). [1] As in the Shakespearian stage. Ag. (p. 502) explains *bāliśa* as *virūpa* (ugly).

33-35 (C.21-23a; K.XXVI.6-8.). [1] *bhūmikaṃ sukumāram*, C. *bhūyiṣṭham*, K.) [2] *nityam*, C. *vṛttam*, K. [3] *atyartham* C. *ityartham* K. [4] *mānuṣīnām*, C. *prakṛtīnām*, K. [5] Cf. Vikram. III. (*Viṣkambhaka*). [6] The trans. is tentative.

35-36 (C.24b-25; K.XXVI.12-13a). [1] See NŚ. XI. 88-91.

37 (C.26a, 56c; K.XXVI.10a-11b).

38 (C.16; 26b; K.XXVI.10b-11a).

who depend on natural limbs will very much embellish a dramatic performance[1].

Result of employing women for acting

39. Dance and music (*saṃgita*) without fatigue is always [considered] a quality in women, and a dramatic production attains[1] partly the sweetness and partly the strength due to this[2].

40. A woman who is an adept in the practice of love and is an expert in [representing] love-affairs appears through her graceful acting on the stage (*nāṭyavilāsa*) like a creeper full of various charms on account of its [many] flowers.

41. Hence [a Director] should always bestow undivided attention to the [women's] exercise (*yogyā*) [in dance and music]. For without such an exercise the States, the Sentiments and the Sauṣṭhava cannot be produced [by them] in the least[1].

The two types of dramatic production

42. The production of a drama which includes many States and Sentiments is of two kinds: delicate (*sukumāra*) and violent (*āviddha*)[1].

The delicate type of production

43. The Nāṭaka, the Prakaraṇa, the Bhāṇa, the Vīthī, and the Aṅka are known to be of the delicate type[1]. For they depend [for their production on the impersonation of] human beings only.

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[1] Read this couplet as follows: तुल्यावस्थाक्रियोपेता भूमिका प्रकृतिस्तथा। भगमुद्योतयेन्नाट्यं स्वभावकरणाश्रयाः.

39 (C.27; K.XXVI.9). [1] *bhajate*; K. (*bhavati*, C.). Read *nāṭyaṃ prayoge ca* for *nāṭyaṃ proyogena*, C. K. [2] The passage is corrupt.

40 (C.28). [1] This shows the benefit of engaging actresses. The employment of boys to represent women on the stage was considerably a handicap with Shakespeare in depicting female characters. On this see "Shakespeare's Dramatic Art" (p. 54) in A Companion to Shakespeare Studies, Cambridge, 1946. K. omits this.

41 (C.29). [1] K. omits this. This passage seems to show the high standard of acting in the ancient Hindu theatre.

42 (C.30; K.XXVI.20, XIII.44). [1] See NŚ. XIV. 56.

43 (C.31; K.XXVI.21, XXII.49). [1] See NŚ. XIV. 61.

44. This delicate type of production is pleasing to kings. Hence plays of this class when they are found to posses [chiefly] the Erotic Sentiment, should be produced by women [only, for the enjoyment of kings][1].

45. The play in which there occurs violent fighting, great speed [of movement] and much excitement, should be enacted not by females but by males.

46-47. If a play includes ordinary (lit. not exalted) incidents and no hurried or violent movement of limbs, and requires the observance of proper tempo, Time and regulated utterance of syllables and of well-seperated words, and does not abound in all the eight Sentiments in their exuberence[1], then it may be made to be produced by women[2].

The violent type of production

48-49. The play which requires energetic (*āviddha*) Aṅgahāras[1] to represent cutting, piercing, and challenging, and includes [a representation of] the use of magic and occult powers as well as artificial objects and costumes, and has among its *dramatis personae* many males and small number of females who are of quiet nature, and mostly the Grand and the Energetic Styles are applied in its production, is of the violent (*āviddha*) type.

50. By the expert producers, the plays of the Ḍima, the Samavakāra, the Vyāyoga and the Īhāmṛga classes are known to be of the violent type[1].

51. Production of plays of this type should be made by [an impersonation of] gods, the Dānavas and the Rākṣasas who are majestic, and endowed with heroism, energy and strength[1].

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44 (C.26; K.XXVI.22). [1] An instance of such a play occurs in Priyadarśikā, Act. III. 45 (C.32; K.XXVI.23).

46-47 (C.33a; K.XXVI.24-25). [1] Read *anaṣṭarasa-bahulam* for *miṣṭarasakahalam*. K.; [2] C. omits these two couplets.

48-49 (C.33-34; K.XXII.45-46). [1] Read *yac cāviddhāṅgahārantu* for *na cāvidyāṅgabhāvas tu*, C. *tatra viddhāṅgahāraṃ tu*, K. See NŚ. XIV. 37-8.

50 (C.35; K.XIII.47). [1] Read 50b as *etānyāviddhasaṃjñāni*, K. etc. See NŚ. XIV. 59. 51 (C.36; K.XIII.48). [1] See NŚ. XIV. 60.

52. Thus one should assign roles of different characters in the production of a play. Now I shall speak how the drama is to be produced with the help of the Costumes and Make-up.

The typical impersonation of a king

53-55. How are the kingly qualities to be represented by a limited number (*alpa*) of dresses ? In this connexion it has been said that when the dramatic conventions came into being among the people, the drama furnished with all these, was devised by me. And hence the actor (*naṭa*) covered with paint and decorated with ornaments will reveal the signs of kingship when he will assume a grave and dignified attitude[1]. And thus a person will be [as it were] the refuge of the Seven Great Divisions (*saptadvīpa*) of the earth.

56-57. Covered with paints [in the role of a king and having mild movement of the limbs[1] the actor under instruction of the teacher should assume the Sauṣṭhava pose, and then he will look like a king, and [ordinarily] the king also looks like an actor[2]. Just as the actor is to be like a king, so the king is to be like an actor[3].

58-59. The States are to be represented (lit. accomplished) by the both by means of similar graceful movements and the similar Śauṣṭhava of limbs[1]. Just as an actor under instruction of the teacher illuminates the stage, so the king too should always be naturally brilliant [in his dress and demeanour].

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52 (C.37; K.XXVI.26a).

53-55 (C. 38-40; K.XXIV. 76-78). [1] *gāmbhīryaudārya°* K. *gāmbhīryāhārya°*, C.

56-57 (C. 41-42; K.XXIV. 79-80). [1] The 56a should be emended as follows : बर्णंकैर्न्यादिनेनेह शान्तं त्वङ्गविचेष्टितम् (वर्णंकैर्यांति तेनेह कार्यं, C.). *śānataḥ* (*śāntam*) in place of *kartavyam* in the next hemistich in K.).

[2] This is a very clever statement. The king though he is nothing but an ordinary human being, often assumes consciously or unconsciously an extraodinary appearance. [3] See above note 2.

58-59 (K.XXIV.81-82a). [1] *samalīlāṅgasauṣṭhavāt* (text, °*vā* for °*vāt*).

Impersonation of the attendants of gods

59-60. The attendants of gods[1] should be made like those of kings, and in the drama they are to be given the costume, the language[2] and movements suitable [to their character].

60-61. The producer should give to the actor the natural appearance of a character by giving him [suitable costume] and by associating him with suitable age through the make-up[1].

61-62. Thus one should make a selection of persons for representing kingly manners. I shall speak hereafter of the qualities desirable in producers.

The characteristics of a Director

In this connexion, I shall speak of the qualities of a Director. An enumeration of his qualities will constitute these characteristics; they are: complete refinment of speech, knowledge about the Tāla, rules for timing of songs, and of the theory relating to musical notes and to the playing of musical instruments[1].

63-68. One who is an expert in playing the four kinds of musical instrument, well-trained in rites prescribed in the Śāstras, conversant with the practices of different religious sects and with polity and the science of wealth, expert in the manners of courtezans, and in poetics[1], knows the various conventional Gaits[2] and movements, throughly appreciates [all] the States (*bhāva*) and the Sentiments (*rasa*), is an expert in producing plays, acquainted with various arts and crafts, conversant with the rules of prosody and the metrical feet, and is clever in studying the different Śāstras, acquainted with the science of stars and planets and with the working of the human body, knows the extent and customs of the earth, its continents and divisions, mountains and people, and the descendants of different royal lines[3], is fit to attend to the Śāstras relating to his works, capable of understanding them and of giving

59-60 (C.43; K.XXIV. 82b-83a). [1] *divyānām*, K. *dravyānām*, C.). [2] *veṣabhāṣā*; K. (*deśabhāṣā*, C.).

60-61 (K.XXIV.83b-84a). [1] This passage seems to be a variant of 25.

61-62 (C.44 and prose; K.XXIV.84b and prose). [1] K. reads the prose passage differently.

63-68 (C.45-50; K.XXIV 93-98). [1] *kāvyaśāstra*. K., *kāmaśāstra*, C. [2] *gatipracāra*, K. *gītapracāra*, C.). [3] *prasūtivit*, K. *prasūtivān*, C.

instruction [on the subjects]; should be made a teacher (*ācārya*) and a Director (*sūtradhāra*)[4].

The natural qualities of a Director

69-71. Now listen to me speaking about the natural qualities [which he should possess]. He should be possessed of memory and judgement, be persevering, dignified, poetical, free from diseases, sweet [in his manners], forbearing, self-possessed, speaking sweet words with a smile, free from anger and greed, truthful, impartial, honest and resourceful (*pratimantā*). These are his natural qualities.

Characteristics of an Assistant to the Director

71-72. A person of the middling type who has slightly less number of qualities than that the Director is to possess, should be known as an Assistant (*pāripārśvika*) to the Director.

Characteristics of an actor

72-73. An actor (*naṭa*) should be lively [lit. bright], possessed of good physique, acquainted with theatrical accessories and their uses, possessed of [good] memory, conversant with the rules [of the theatre] and an expert in his own work[1].

Characteristics of the Parasite

73-74. Possessing the qualities which the Director (*sūtradhāra*) has with regard to the theatrical production[1] the Parasite (*viṭa*) should be an expert in dealing with courtezans, sweet-tempered, impartial, poetic, capable of seeing the pros and cons in any argument and be eloquent and clever.

Characteristics of the Śakāra

75. The Śakāra[1] who is to change his nature often will

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[4] The position of the Director (*sūtradhāra*) seems to be comparable to that of *regisseur*. See Th. Komisarjesky, The Theatre, London. 1935, pp. 15, 18, 19. 69-71 (C.51-53a; K.XXIV.99-101a).

71-72 (C.53b-54a; K.XXIV.101b-102a).

72-73 (C. 54b-55a ; K.XXIV. 102b-103a). [1] Cf. Komisarjevsky The Theatre, p. 20.

73-74 (C.55bc; K.XXIV.103b-104). [1] Emend *yuktāḥ sarva eva proyoginaḥ* into *yuktaḥ sarva eva proyoge ca.*

75 (C.56; K.XXIV.105). [1] Sometimes connected with the Śakas; see Keith, Skt. Drama, p. 69.

generally be dressed with gaudy (lit. brilliant) clothes and ornaments, and will be angry without any reason and be pacified likewise, and he will speak the Māgadhī dialect.

Characteristics of the Jester

76. The Jester (*vidūṣaka*) should be short in stature, hunch-backed, twice-born[1], bald-headed and twany-eyed.

Characteristics of the servant

77. The servant (*ceṭa*) should be fond of crafts (*kalā*), garrulous, uncouth in form, using scents, expert in distinguishing between persons who are to be honoured or not to be honoured

Characteristics of the courtezan

78-81. Thus I shall now speak of the nature of female characters who have [many] natural as well as acquired (lit. other] qualities[1]. The courtezan (*gaṇikā*) should be skilled in acting and have the following qualities : she should be always engaged in attending teachers [for learning] and in the application of the art, and be endowed with sportiveness, Emotion (*hāvā*), Feeling (*bhāva*), Temperament (*sattva*), good manners, and sweetness, and be acquainted with the sixtyfour arts and crafts, expert in dealings with the king[2], free from female diseases, and should have sweet and endearing words, and be unreserved, clever and unconquered by fatigue[3].

Characteristics of the typical Heroine

81-83. A woman with the following qualities should be made the Heroine : she should be endowed with a good physical form, good qualities, character, young age, sweetness and strength, and she should be shining, tender, sweet, uttering charming words with a lovely voice, not unsteady (lit. perturbed) in the exercise (*yogyā*)[1] and should be conversant with tempo (*laya*) and Time (*tāla*) and the Sentiments.

76 (C.57; K.XXIV.106). [1] *dvijanmā*, K. *dvijihvo*, C.

77 (C.58; K.XXIV.107).

78-81 (C.59-62a; K.XXIV.108; 111-113). [1] C. omits 78 (K.XXIV. 108). [2] *rājopacārakuśalā*, C. *nṛttopacārakuśala*, K.

[3] K. reads two additional couplets before 79.

81-83 (C.62b-64a; K.XXIV.114-116). [1] *yogyāyam*, C. (*bhāṇḍaughais*).

Women disqualified for being Heroines

83-85. But women with the following characteristics should not be made Heroines (*prakṛti*, lit. character)[1] in a play: smiling on wrong occasions[2], having violent gaits and efforts, persistent anger, being always haughty and unreserved and unruly[3] [in their manners], having all kinds of diseases and lacking garlands and scent [to adorn their body].

Members of the typical theatrical party.

85-88. I shall hereafter speak of different members of the theatrical party (*bharata*). [They are :] Bharatas (actors) because of their following Bharata (the author of the Canons of Drama)[1] the Jester (*vidūṣaka*)[2], the musician (*tauripa*), the actor-dancer (*naṭa*), the Director (*sūtradhāra*), playwright (*nāṭyakāra*), the maker of head-gears (*mukuṭakāra*)[3], the maker of ornaments[4] and garlands, the dyer (*rajaka*), the painter (*citrakara*) the craftsman (*kāru*)[5], artistes (*śilpin*)[6], and Kuśilavas[7] who are to be known, O Brahmins, by their names.

88-89. As he conducts[1] the [performance of a] drama by acting in many roles and by playing many musical instruments and by providing many household accessories (*upakaraṇa*) he is called Bharata or a member of the theatrical party.

Characteristics of the Jester

89-91. One who betakes himself to various places (lit. shelter) connected with the movement of all kinds of characters and creates [thereby][1] pleasure for them and sometimes takes shelter

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83-85 (C.64b-66a; K.XXIV.117-118). [1] Read 85a as एवं विधा न कर्त्तव्या प्रकृष्टा प्रकृतिर्बुधैः. [2] *asthāna°;* K. (*āsthāna°*, C.).

[3] *tathā cānibhṛtodbhaṭā* K. (f. n.); *tadā tu nibhṛtodbhaṭā*, K. *tathodvṛttodbhaṭā sadā*, C.

85-88 (C.66b-69a; cf. XXXV.21-22). [1] C. reads 85a as follows: शिल्पकारोपकारी च दूषकः सौतिको नटः. [2] *tauripo*, K. (*tauriko*, K.).

[3] Read *mukuṭakārakkaḥ* for *kuṭakārakaḥ*, C.

[4] Read *tathābharaṇa* for *tathāharaṇa*, C.

[5] कारव: तक्षरजकादय:, शिल्पिन: सुवर्णकारादय: in Nayacandrikā on AS. note, p. 97. [6] See note 5 above. [7] *kuntliavās ca*, C.

88-89 (C.69bc; K.XXXV.23). [1] Read *uddhared* for *uddhāro*, K. C.

89-91 (C.70-71; K.XXXV.24-25). [1] 89-91 seem to be corrupt.

with women [for the same purpose] and who is ready-witted, a maker of funs, and whose speech is always connected (lit. adorned) with the disclosure of extremely humerous ideas, is called the Jester (*vidūṣaka*).

Characteristics of the master-musician

91-92. One who is an expert in playing all kinds of musical instruments and has taken [specially] to Tūrya, is called Tūrapati[1], Tūryapati or Tauripā (master-musician).

Meaning of the word 'Naṭa'

92-93. The meaning of its root *naṭa* is to act (lit. acts), and hence, as he acts (represents) the affairs of men with the Sentiments, the States and the Temperament, he is [called] an Actor (*naṭa*)[1].

The Benediction defined

93-95. As one addresses by it the people with sweet words of blessing and auspicious ceremonies, it is called the Benediction. Because in the performance of a drama one speaks through it in many ways of the welfare[1] of people by means of reading prayers in Prakrit or Sanskrit, it is called Benediction[2].

Characteristics of the Director

95-96. One who knows from the instruction of the Śāstra the principles (*sūtra*) of songs (*gāna*), instrumental music (*vādya*) and the Recitatives, [and all these] in conformity with one another is called the Director (*sūtradhāra*, lit. holder of principles).

Characteristics of the playwright

96-97. As one assigns [in a play] the [different] States together with the [different] Temperaments to different characters[1], one is called the play-wright (*nāṭyakāra*)[2].

91-92 (C.72; K.XXXV.26). [1] *śūrapati*, C. for *turapati*, K.

92-93 (C.73; K.XXXV.27). [1] For another def. see below 97-93.

93-95 (C.74-75; K.XXXV.28-29). [1] *nānyo*, C. for *nāndyo*, C.

[2] These two def. of the Benediction (*nāndi*) seem to be out of place here. For the other def. see NŚ. V. 24-25 ; 107-113.

95-96 (C.76; K.XXXV.30).

96-97 (C.77; K.XXXV.31). [1] Read *bhūmi-vikalpam* for °*vikalpo*, C. *vikalpaiti*, K.

[2] His duty was to compose a play on any given theme. He is comparable to 'poets' employed by Elizabethan theatrical companies.

Characteristics of the Actor.

97-98. Any one who can act (lit. perform) a play according to the rules for the application of the four kinds of music, is called an Actor (*naṭa*).

Characteristics of the Actress

98-99. A woman who knows about the playing of drums the tempo, the Time and is able to create the Sentiments and is beautiful in all her limbs, should be made an Actress (*nāṭakīyā*)[1].

The maker of headgears

99-100. He who makes masks and various special dresses together with head-gears (*śīrṣaka* = *pratiśiraka*) suited to (lit. arising from) the various characters, is called the maker of headgears (*mukuṭakāra*).

The maker of ornaments

100-101. One who makes ornaments according to various rules is called the maker of ornaments (*ābharaṇakṛt*) ; [each of the makers the different ornaments] is to be designated according to the name of the material he uses[1].

The maker of garlands

101-102. He who makes five kinds of garland is called the maker of garlands (*mālyakṛt*).

The costumer

And he who designs costumes is called the costumer (*veṣakara*).

The painter and the dyer

One who knows painting, is a painter (*citrakara*), and from his knowledge of dying (*rañjana*) a person is called a dyer (*rajaka*)[1].

97-98 (C.78; K.XXXV.32). [1] K. reads 98a as [illegible] भवति.

98-99 (C.79). [1] K. omits this. The word *nāḍaiā* (= *nāṭakīyā*) occurs in Pratimā, I.4.7.

99-100 (C.80; K.XXXV.33).

100-101 (C.80; K.XXXV 34). [1] The significance of this statement is not apparent.

101-102 (C.82-83a; K.XXXV.35-36a). [1] This word often appears in New Indo-Aryan in the sense of 'washerman'.

The craftsman

103-104. One who fashions different objects out of lac, stone, iron and wood, is called a craftsman (*kāru*).

The Kuśīlava

He who knows the principles of applying the different branches of instrumental music (*ātodya*) and is an expert in in playing them, and who is [besides] clever, refined (*avadāta*), free from sickness, is called the Kuśīlava[1].

The other members of the party

104-105. The man who takes to an art (*śilpa*), a profession or a practice and has himself acquired proficiency in it, is called by its name. So much about the communities (*jāti*) known in connexion with the rules of theatre as the Naṭas[1] who relate to various accessories [needed] in the production of various types of plays.

106. I have spoken about the assignment of roles and about the producers of a drama according to their function, and have delivered the Canons of Drama. Please mention, O sages, what more is to be said now[1].

Here ends Chapter XXXV of Bharata's Nāṭyaśāstra, which treats of the Distribution of Roles.

103-104 (C.83b-84; K.XXXV.36b-37). [1] K. reads 104a differently. The etymology of *kuśīlava* has very much exercised the ingenuity of modern scholars. See Keith, Skt. Drama. p. 30

104-104 (C.85-86; K.XXXV.38-39) [1] Even now-a-days the people of the Naṭa community play drums, make dolls flower-garlands, and paint pictures. 106'(C.87). [1] K. omits this.

CHAPTER THIRTYSIX

THE DESCENT OF DRAMA ON THE EARTH

Sages question

1-2. Being pleased, the sages again spoke out of curiosity to the omniscient Bharata as follows: "The ancient Nāṭyaveda which you have recounted, has been properly comprehended by us listening it attentively[1].

3. [But] you, revered sir, should also satisfy (lit. explain) any [further] curiosity (lit. doubt) we may have in this matter. For who else can speak definitely about the Nāṭyaveda ?

4-5. We shall enquire from you [more] about the drama for our enlightenment and not out of distrust or rivalry or jealousy. We did not speak earlier (lit. then) lest it should interrupt you then. So speak to us exhaustively about the mystery of the drama[1].

6. You have said [already] that exploits of the people constitute the drama ; hence you should speak definitely about the rest of things about the people, which are still unknown (lit. hidden).

7-9. O the best Brahmin (lit. the bull of the twice-born) tell us about the character of the god who appears in the Preliminaries. Why is he worshipped, and what does he do when worshipped (lit. meditated upon) ? Are gods pleased with it, and what do they do on being pleased ? Why does the Director

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1-2 (C.6-7; K.1-2). [1] C. reads before this five couplets, giving the names of the sages as follows : Ātreya, Vaiṣṭha, Pulastya, Pulaha, Kratu, Aṅgiras, Gautama, Agastya, Manu, Āyus, Aruvat, Viśvāmitra, Sthūlaśiras, Saṃvarta, Pratimardana, Uśanas, Bṛahaspati, Vatsa, Cyavana, Kaśyapa, Dhruva, Durvāsas, Jamadagni, Mārkaṇḍeya, Gālava, Bharadvāja, Raivya, Vālmīki, Sthūlākṣa, Kaṇva, Medhātithi, Kuśa, Nārada, Parvata, Suśarman, the two Ekadhanvins, Niṣṭhuti, Bhavana, Dhaumya, Śatānanda, Kṛtavraṇa, Jāmadagnya Rāma, and Jamadagni Vāmana. These however seem to be an interpolation. 3 (C.8; K.3).

4-5 (C.9-10; K.4-5). [1] K. reads 5b as follows : इदानीं कृपयित्वा त्वं नाट्य गुह्यं प्रकाशय. 6 (C.11; K.6).

7-9 (C.12-14; K.7-9).

being himself clean, perform ablution again on the stage ?[1] How, O lord, the drama has come (lit. dropped) down to the earth from heaven ? Why have your descendants been known as Śūdras ?"[2]

Bharata's reply

10. Bharata said, "I shall tell you, O men of excellent vows, the inner meaning of (lit. confidential) the story about the Preliminaries. Listen it properly.

The Preliminaries and their uses

11. The Preliminaries have been described by me in continuation of whatever I have said [earlier] about the destruction of obstacles[1].

12-16. Just as the body is covered[1] with armours for warding off missiles[2], so the sins of all kinds are checked by Homa[3]. After I have thus destroyed the obstacles and warded off sins by worshipping the gods with Japa, Homa, words of adoration and blessing, and songs about their deeds and attitude, the playing of all musical instruments and the [sweet] sound of [other] songs[4] [as well], they (the gods) being pleased with the singing of the praise said, 'We are exceedingly delighted with this performance of yours ; as it pleases the people after pleasing the gods and the Asuras, this performance will be called the Benediction'.

17. The region which is resounded with music [vocal and instrumental] and in which speech with charming intonation can be heard (lit. arise) will destroy [all] evils and will bring prosperity.

18. As far as the space is filled with the sound of musical instruments, so far there will stay there no Rākṣasas or leaders (*vināyaka*) of Vighnaṣ[1].

19. In marriages of all kinds[1] and the sacrifices performed

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[1] See NŚ. V. 80-83. [2] K. omits 1b but reads 9b which is lacking in C. 10 (C.15; K.11). 11 (C.16; K.12). [1] See NŚ. V.

12-16 (C 17-20; K.13-17). [1] *śarīrāvaraṇam*, K. *sarīrācaraṇam*, C. [2] *śastrāṇām*, K. (*śāstrāṇām*,C.). [3] *hutenaiva*, K. (*smṛtenaiva*, C. [4] *gītasvanena ca*, K. *gītasvanāni ca*, C.). 17 (C.21; K.18).

18 (C.22; K.19). [1] Read 18b as न स्थास्यन्ति हि रक्षांसि न च विघ्नविनायकाः न स्थास्यन्ति हि रक्षांसि तं देशं न विनायकाः K., तावत्तासां शुभं किञ्चित् न च विघ्नविनायकाः, C.),

19 (C.23; K.20). [1] *āvāhe ca vivāhe ca*,

for the prosperity of the king, the ferocious beings will make themselves scarce on hearing the sound of the Benediction.

20. The instrumental music, or the drama[1] or the songs together with the instrumental music, will be equal [in importance] to the exposition of the Vedic hymns[2].

21. I have heard from the god of gods (Indra)[1] and afterwards from Śaṃkara (Śiva) that music [vocal and instrumental] is superior to a bath [in the Ganges] or Japas for a thousand times[2].

22. The places in which there occur the instrumental music and dramatic performance[1], or the song and instrumental music, will surely[2] never know any kind of inauspicious happening.

23. Thus I have devised the Preliminaries as a ceremony of adoration for worshipping the deities with laudatory verses and Mantras[1].

The ablution of the Director on the stage

24. As the head[1] becomes fatigued by bowing on the stage, the rule permits the Director to bathe it with water[2].

25. After the ablution the Director should worship the Jarjara with Mantras. All this has been said in connexion of the Preliminaries[1]. This is the reason for the ablution.

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20 (C.24; K.21). [1] *nāṭyam*, K. (*śrutvā*, C.).

[2] This seems to show that in the beginning, the early Vedic people were not favourably disposed to the dramatic performance. For more on this see the Introduction.

21 (C.25; K.22). [1] Cf. 20 note. [2] above.

[2] This seems to indicate that not only the early Vedic people who cared little for the asceticism, but other religious sects as well, did not favour the dramatic performance. This may be the reason to put the theatrical performances which included music above the religious practices of such sects. For more about this see the Introduction.

22 (C.26; K.23). [1] Read *ātodya-nāṭyaś ca* for *°nāṭyasthā*, C. *°nāṭyasya*, K. [2] Read *niścayam* for *niscayaḥ*, C. *śubhaḥ*, K.

23 (C.27; K.24). [1] This seems to show that the drama was also connected with a particular religious cult.

24 (C.28a; K.25). [1] Read *śiras tu* for *śirasa*, C. *[illegible] tad*, K.

[2] C. omits 24b. See below 25 note.

25 (K.26). [1] C. omits this this. See NŚ. V. 10-83.

26. I shall now tell you in detail how the drama came (lit. dropped down) to the earth from Heaven, for I am unable to withhold anything from you[1].

Bharata's sons offended the sages by caricature

27-29. All these sons of mine[1] being intoxicated with [the knowledge of] the Nāṭyaveda tired the entire people with the Prahasanas[2] connected with laughter. In course of time they devised a play (lit. art)[3] which treated the indulgence in vulgar passions. And by them was produced in the assembly of the people a drama (lit. poem) which was unacceptable, full of wicked deeds, inspirer of vulgar passions[4], cruel, unworthy of any praise and in which they caricatured the sages[5] by means of buffoonery (*bhāṇḍa*).

The sages curse Bharata's sons

30-31. On hearing this, the sages were extremely angry and excited, and spoke to them (sons of Bharata) burning them as it were [with their words], 'O Brahmins, it is not proper that we should be thus caricatured. What is this insult [for], and what is your intention ?

32. As[1], due to pride in the knowledge [of the drama] you have resorted to arrogance (*avinaya*) your evil knowledge will get destroyed.

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26 (C.28; K.27). [1] 26b which is fragmentary in K. should be reconstructed and emended as follows : [कथं निपतितं स्वर्गात्] नाट्यमेतन्महीतले C. gives only the the second half of 26b. as its 28b.

27-29 (K.28-30). [1] *mamaite tanayāḥ*; C. for *sarvametat tvayā*, K.

[2] Read *sarvalokaṃ prahasanāir* for *sarvaloka-prahasanair*, C. K.

[3] Read *śilpakarma samabhyadhuḥ* for *śilpakarma mamābhyadhāt*, C.

[4] This seems to indicate that the early Indian theatre sometimes resorted to sex-appeals just like the cinametographic shows of the modern times.

[5] *ṛṣiṇām nyaṅgakaraṇam*, K. for *ṛṣiṇām aṅgakaraṇam*; C.

In this caricaturing there might have been some justification. See NS. XX. 103-104 and note. All this may be said to show clearly that the drama as an instrument public criticism was recognised very early.

30-31 (C.32-33; K.31-32).

32 (C.34; K.33). [1] *yasmāt*, K. (*tasmāt*, C.)

33. In the community of the sages and Brahmins, or in meeting them you will appear as being no followers of the Vedas and will attain the conduct of the Śūdras.

34. You will become mere Śūdras, and attain their functions, and those to be born in your line will be Śūdras [too][1].

35. Those actors (*nartaka*) who are already born in your line will be Śūdras, and so will be those together with their women, boys and young men, who associate with them'.

36. The gods on learning the origin of the curse on my sons became anxious and went to the sages.

Gods intercede in favour of Bharata's sons

37. Then the gods with Śakra (Indra) as their leader said that, afflicted with this misery the drama would perish[1].

38. The sages said in reply that the drama would not perish, but the remaining portion only of their curse will take effect in its entirety.

Bharata's sons approach their father

39-40. On hearing these words of the very spirited sages, my sons[1] became [very] sad and with a desire to defend themselves they approached me in anger and said, 'We have been ruined by you, for the fault of the drama we have been endowed with the character of Śūdras'.

Bharata pacifies them

41-42. For their consolation I said, 'Do not to be sorry for it; the rule that words of the sages will never prove untrue, has indeed been made by Fate (*kṛtānta*) ; so you should not turn to the destruction [of the art]. 'These are my words of consolation.

43. Know this dramatic art that has been described

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33 (C.35; K.34). 34 (C.36; K.35a). [1] K. omits 34a.

35 (C.37; K.35b-36a). 36 (C.38; K.36b-37a).

37 (C.39; K.37b-38a). [1] Read 37b as follows: इदानीं दुःखयुक्तश्च नाट्यमेतद्-विनङ्क्ष्यति. 38 (C. 40; K.38b-39a).

39-40 (C.41-42; K.39b-41a). [1] Read *sutāḥ*, for *surāḥ*, C. and *tataḥ*, K.

41-42 (C.43-44; K.41b-42). 43 (C.45; K.43).

by Brahman [himself], and teach it to your disciples and others through its application.

44. Do not destroy this drama which has been devised with great difficulty and which includes great things, brings great merit and has its origin in the Aṅgas and the Upāṅgas of the Vedas[1].

45. After holding the dramatic performance according to the rules which I heard from the Apsarasas, you all are to undergo a purificatory ceremony (*prāyaścitta*)[1].

Nahuṣa invites divine artistes to the earth.

46. In course of time a king named Nahuṣa[1] attained the kingdom of Heaven through his polity, intelligence and prowess[2].

47. He then governed the kingdom and felt a divine desire. And on seeing the musical performance (*gāndharva*) and the drama [of the gods] he became anxious [about these].

48. He thought[1] within himself how the dramatic performance by the gods[2] should take place in his house[3] [on the earth].

49. Then for such a performance the king said to the gods with folded palms: 'Let the drama [produced] by the Apsarasas be performed in our house (i. e. on the earth).'

Gods rejected the request

50. But in reply, the gods with Bṛhaspati as their leader said to him: The meeting of divine damsels and mortals has not been prescribed [anywhere].

51. As you are the lord of Heaven you should be given an advice which is both good and pleasant. Let the master [of the dramatic art] go there (*i.e.* at your place) and please you.'

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44 (C.46; K.44). [1] Cf. above 20 notes.

45 (C.47; K.45). [1] Emend 45a as follows: अप्सरोभ्य इदं चैव यथातत्त्वं मया श्रुतम्.

46 (C.48; K.XXXVII.1b-2a). [1] Nahuṣa mentioned in the Ṛgveda, Rām., Mbh. and several Purāṇas, was possibly an historical person. See J.K. *sub voce.* [2] K. reads one fragmentary hemistich before this.

47 (C.49; K.XXXVII.2b-3a).

48 (C.50; K.XXXVII.3b-4a). [1] Read *so'cintayat tu* for *sa cintayitvā*, C. *iṣṭacintāsu*, K. [2] Read *bhaved devagaṇaiḥ kṛtaḥ* for *bhaved iti sasambharmaḥ*, C. *bhaved divi devara eva san*. K. [3] *gṛhe mama*, K. (*'gre unmanaḥ*, C.) 49 (C.51; K.XXXVII.4b-5a).

50 (C.52; K.XXXVII.5b-6a). 51 (C.53; K.XXXVII.6b-7a).

Nahuṣa approaches Bharata

52. Then the king with folded palms said to me, 'O revered sir, I should like to see this dramatic performance established on the earth.

53. I have been promised earlier the help of your professional service (*ācāryaka*)[1]. O the best of Brahmins, I have now got it directly (*vyaktabhāvāśrayaṃ kṛtvā*)[1].

Urvaśī and the mundane drama

54. In the house of my grandfather (Pururavas) this [drama] together with his work has been described by Urvaśī to the members of the harem.

55. But when the members of the harem were distressed by the death of the king who turned mad[1] due to her disappearance from the earth, this (dramatic art) was lost.

56. I wish this again to be openly produced on the earth, so that the sacrifices to be done on different days of the moon (*tithi*) may be rendered auspicious and happy.

57. Hence plays (*bandha*, lit. composition) relating to many characters produced in my house through the graceful movements of women, will add to your fame'.

Bharata grants the request and sends his sons to the earth

58-61. 'Let this be so' said I then [in reply] to Nahuṣa the king, and I called my sons along with the gods in a spirit of conciliation and said to them :

'This king Nahuṣa begs us with folded palms that you may go down with your associates to the earth to produce the drama there. The drama being properly produced there, I shall make an end of your curse and you will no longer be be despised by Brahmins and kings. So go down to the earth to

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52 (C.54; K.XXXVII.7b-8a).

53 (C.55; K.XXXVII.8b-9a). [1] Read 53a as follows: पूर्वमाचार्यकं चैव भवती हि प्रतिश्रुतम्.

54 (C.56; K.XXXVII.9b-10a).

55 (C.57; K.XXXVII.10b-11a). [1] See Viṣṇu P. IV. 6, 7. Ref, JK.

56 (C.58; K.XXXVII. 11b-12a). 57 (C.59; K.XXXVII.12b-13a).

58-61 (C.60-63; K.XXXVII.13b-17a),

produce dramas there, [for] I shall not be able to disregard the words of this earthly king.

Kohala is the successor of Bharata

62-63. For us and for Nahuṣa, the self-born one (Brahman) has spoken in brief on the dramatic art which depends on his own instruction. The rest will be uttered by Kohala[1] in his supplementary treatise (*uttara-tantra*) which consists of the application tion [of the rules], the Memorial Verses (*kārikā*) and the Etymologies (*nirukta*).

64. This Śāstra for the purpose of diversion (lit. toy) has been established by me in Heaven with the help of the Apsarasas and the sages Svāti and Nārada.

Bharata's sons come down to the earth

65. Then, O Brahmins, they went down to the earth in the house of Nahuṣa and devised in due order the production of various plays with the help of women.

66. Then they, my sons, begot progeny in women of the earth and devised for them more dramas (lit. creation) on various themes.

67. After begetting sons and devising plays in due order they were permitted to return again to Heaven.

68. Thus through a curse the dramatic performance has been brought down to the earth, and the future generation of the dramatic artists (*bharata*) came into being.

Kohala and his associates

69-70. Kohala Vātsya[1], Śāṇḍilya[2], Dhūrtila (Dattila?)[3] and others stayed in the earth for sometime as mortals and put into practice this Śāstra which augments the intellect of men, deals with the deeds of the Three Worlds and is an epitome of all other Śāstras.

62-63 (C.64-65; K.XXXVII.17b-19a). [1] See the Introduction.

64 (C.66; K.XXXVII.19b-20a). 65 (C.67; K.XXXVII.20b-21a).

66 (C.68; K.XXXVII.21b-22a). 67 (C.69; K.XXXVII.22b-23a).

68 (C.70; K.XXXVII.23b-24a).

69-70 (71-72; K.XXXVII.24b-26a). [1-3] See the Introduction.

Value of the Nāṭyaśāstra

71-73. He who always hears the reading of this [Śāstra] which is auspicious, sportful, originating from Brahman's mouth, very holy, pure, good, destructive of sins, and who puts this into practice or witnesses the performance [of a drama] will attain the same [blessed] goal which the masters of the Vedic path and the masters of the Vedic lore, the performers of sacrifices or the givers of gifts, will [in the end] attain.

Value of the dramatic show

74. Of all the duties of the king, this has been proclaimed as possessing the best result (*mahāphala*). For of all kinds of gifts, a free gift of the [dramatic] show [to people] has been most praised.

75. The gods are never so pleased on being worshipped with the scents and garlands as they are delighted with the performance of dramas.

76. The man who properly attends the performance of music *gāndharva*) or dramas will [after his death] attain the happy and meritorious path in the company of the Brahminic sages.

The popular practice supplements dramatic rules

77. Thus many practices sanctioned by the Śāstra have been described in connexion with the performance of dramas. Whatever remains unmentioned should be included into practice by experts from an observation (lit. imitation) of people (*i.e.* their usage).

The Final Benediction

What more should I say ? Let the earth for all time be free from diseases. Let there be peace to cows and to Brahmins, and let the king give protection to this entire earth.

Here the ends Chapter XXXVI of Bharata's Nāṭyaśāstra, which treats of the Descent of Drama on the Earth.

71-73 (C.73-75; K.XXXVII.26b, 27, 28). [1] K. omits 71b and gives the half of 71a). 74 (C.76; K XXVII.29). 75 (C.77; K.XXXVII.30). 76 (C.78; K.XXXVII.31). 77 (C.79; K.XXXVII.32).

ADDITIONS AND CORRECTIONS

Page XLVI line last Read 'depends'
" XLVIII " 14 " 'XXVII. 63-69'
" LXIV " 14 " 'Nāṭyaśāstra'
" LXXII " 16 " 'corresponding'
" " 3 (from the bottom) Read 'about' after 'doubt', and 'of' for 'are'
" LXXIII " 3 Read 'summed'

Page 1 line 13 Read 'Pitāmaha' for 'Pitmāha'
" 3 " 26 " 'Brāhmaṇa' for 'Brāmaṇa'
" 5 " 14 Omit the fullstop after 'ordered'
" 6 " 3 (from the bottom) Read SD. (294)
" 7 " 2 Read 'Bhayānaka' for 'Bhyānaka'
" 7 " 15 " 'Need of the Graceful Style'
" 8 " 4 " 'for practising the Graceful Style'
" 9 " 4 (from the bottom) Read 'case-endings' for 'nominal'
" 11 " 13 Read 'said' for 'saids'
" 14 " 20 " 'of the gods' for 'of the Daityas'
" 16 " 9 (from the bottom) Read 'reads one' for 'readsone'
" 19 " 7 Read architect' for 'architecht'
" 19 " 12 " *(avara)*[1] for *(avara)*
" 19 " 23 Omit 'According' from here and put it before 'to Ag.'s' in the next line.
" 19 " 25 Read 'medium' after (iv)
" 27 " 2 (from the bottom) Carry 'and' after *raṅgapīṭha*
" 29 " 12 (" ") Read कुर्यात् for कुर्यात्
" 31 " 17 Put [1] at the end of the line.
" 3 (from the bottom) Read B. 102b for 1026.
" 34 " 10 (" ") Read 'rather' for 'very'
" 9 (" ") Add the following: Yājñavalkya who has been assigned to the 400 A.C. by Jolly, mentions Gaṇeśa, (See Hindu Law and Customs, pp. 42-44)
" 4 (from the bottom) Read *samprayujya*
" 35 " 17 Read '18-20' for '18'.
" 35 " 2 (from the bottom) Omit '[1] See 'diagram 1.'
" 37 " 12 Put a comma after 'sweet meats'
" 40 " 20 " 'Then an' for 'Then a'.
" 57 " 23 Omit '(Vaktra)' after 'Āviddha' (for 'āviddha')
28 Put '*(krama)*' after 'Cārī' last. Omit 'Defined nowhere in the NŚ.'

Page 58 line 3 (from the bottom) Read 'Talāgra°'.

„ 67 „ 6 („ „) Read Harivaṃśa for Hraivaṃśa.

„ 73 „ 12 („ „) Read (*sukumāra*) for (*sukmāra*).

„ 76 „ 2 („ „) Put '(p.194)' after BhP. and 'See also' before SR. and Read परिवर्तांश for धरिवर्तांश.

„ 82 „ 4 (from the bottom). Add after 'drama' the following : *Sitar* probably is developed from the *citra* (*viṇā*).

„ 86 „ 6 (from the bottom) Put ² before 'B. reads'.

„ 97 „ 24 25 Read *prayujya* for *prajujya*

„ 105 „ 7 Close the bracket after 'meaning'.

„ 108 „ 12 (from the bottom) Read family' for 'famiiy'.

„ 9 ... Read 'traditional authority'.

„ 111 „ 9 Read 'Excessive' for 'Violent'

„ 17 „ middling type'

„ 113 „ 1 'Sentiments'

„ 118 „ 11 „ '*bhavita*' for '*bhāvita*'

„ 119 „ 9 „ 'Determinant' for 'Diterminant'

„ 127 „ 15 „ 'Mouth' for 'Mouto'

„ 128 „ 18 „ 'Intoxication' for 'Iotoxication'

„ 130 „ 5,6,12 Correct the misspelt 'Depression'

„ 132 „ 18 Omit the comma after 'biting'

„ 134 „ 14 Read *prakṛti-vyasana*

„ 140 „ 9 (from the bottom) Insert 'and' after 'potsherd'

„ 141 „ 2 Read 'is' for 'ie'

„ 142 „ 10 Omit the fullstop after 'mounts' and insert 'and'

„ 143 „ 11 (from the bottom) read 'stage' for 'tage'

„ 145 „ 10 („ „) Insert 'and' after 'sleeping'

„ 146 „ 16 Read 'Sentiment'

17 „ 'depend' for 'depends'

„ 150 „ 11 „ चतुरभूत for चतुरभूतो

„ 152 „ 10 Omit '[slightly]' and insert 'up' after 'raised'

„ 164 „ 5 (from the bottom) Read 'Pūrṇa' (full)

„ 165 „ 6, 18 Read 'lip' for 'lips'

„ 168 „ 10 Add the following after 'will' [enhance the charm of the night]

„ 173 „ 13 Read 'With' after the fullstop.

„ 174 „ 7 (from the bottom) shift 'from' before '*Kuṇḍala*'.

„ „ 2 („ „) Read 'Andre et'.

„ 224 „ 11 („ „) Read कञ्चुकीत्यभिधीयते ।

„ „ „ 2 („ „) *kañcukin.*

„ 230 „ 16 Read 'gait of women'

„ 240 „ 17 „ 'distant place'.

Page 248 line 17 „ *ākhyāta.*
„ 253 „ 19 „ सामर्थ्यों° for स्यामर्थ्यों°
„ 255 „ 14 „ 'combines' for 'combine'.
„ 272 „ 17 „ 'bahumāna' foa 'bhumāna'
„ 277 „ 19 „ 'gacchet' for 'gaccet'.
„ 284 „ 5 „ 'shoulders'' for 'shoulders'.
„ 4 (from the bottom) Read before this as follows : [T] For long ears as signs of beauty see the Buddha images of the Mathura school belonging to 100 B. C. onwards.
„ 287 „ 4 (from the bottom) Read 'Halāyudha's'.
„ 294 „ 9 Read 'fall upon' for 'rise from'
„ 328 „ 13 „ 'jugglers' for 'jugglar's
„ 330 „ at the bottom. Add after notes the following. See Introduction, section VIII para 4.
„ 331 „ 18 Read 'leaders'.
„ 333 „ 5 (from the bottom) Read 'does not change' for 'changes'
„ 335 „ 21 Read *āyuṣman āyuṣman.*
„ 336 „ 7 „ 'extant' for 'extent'
„ 337 „ (at the bottom) Read before 'Ex.' the following Duṣyanta's charioteer addressing him (Śak. 1.) [2]
„ 338 „ 2 (from the bottom) Add the following after the fullstop :
Magadhan prince is referred to as ***bhaddamuha*** by the female ascetic in Svapna. 1. 7. 20. For the use of ***bhadramukha*** in inscriptions see Select Inscriptions, no. 72. and Keith, Skt. Drama. p. 69.
„ 342 „ 11 Read 'may also' for 'are to'
12 Omit 'mistress (***bhaṭṭinī***) and'.
„ 345 „ 6 (from the bottom) Read 'Jayasena' for 'Jayasenā'.
„ 351 „ 6 (from the bottom) Read 'na mama' for 'nama ma'.
„ 361 „ 7 Read 'a Supporting' for an 'Explanatory'.
„ „ „ 11 (from the bottom) Read 'a supporting' for 'an Explanatory'.
„ 362 „ 4 Read 'those' for 'these'.
„ 366 „ 21 Add after 'available' the following : 'unless the Pañcarātra is to be taken as such' (See ID. p. 52).
„ 368 „ 13 Insert 'of' after 'use'.
„ „ „ 13 (from the bottom) Read गात्राणि ह्नानि वक्रकुटिलानि
„ 369 „ 13 Read 'are' for 'is' at the end of the line.
„ 370 „ 23 „ 'basis'[T] for 'basis'.
„ „ „ 7 (from the bottom) Insert after 'men' the following : 'unless Karṇa' also is to be taken as such (See ID. p. 52).

line up to the bottom '÷ *dīptakāvyarasayoniḥ*
(दीप्तकाव्या वीररौद्राद्याः तद् उभयं योनिः कारणमस्य Ag)

Page 389 „ line (at the top) Read XXI. 71 for XX. 71.

„ 397 „ 12 (from the bottom) Omit 'but parts of scenes'.

„ 9 („ „) Read *viṣkambhakaḥ saṃskṛtaḥ*.

„ 5 („ „) Add the following: 'Also cf. NŚ. XX. 38.

„ 404 „ 19 Read 'Kathodghāta'.

„ 408 line 18 Read 'the Theme' for for 'Various Feelings'.

„ 411 „ 14 „ '*saṃghātyaka*'.

„ 420 „ 10 „ Gauḍa[1] for Gauḍa

20 „ Ullekhya[1]

21 „ Kumbhipadaka[2], Avarta[3]

„ 425 „ 21 „ non-Aryans

„ 25 „ Add 'See NŚ. XVIII 44 note[1]

„ 4 (from the bottom) Read B. C. for A. C.

„ 431 „ 26 line the bottom at Read (*Jaṭāmukuṭā*)[2]

„ 431 „ 7 (from the bottom) Add as following :

[2] The Uṣṇīṣa of the Buddha images may probably be an imitation of the crown of matted hair.

„ 469 „ 13 Read 'their lover' for 'her lover'

„ 486 „ 14 „ women's heart, for 'woman's heart'

„ 22 „ 'self-esteem' for 'self-esteen'

„ 488 „ 19,20 „ 'quarternary'

„ 419 „ 8 (from the bottom) Read 'known' for 'hnown'

„ 491 „ 2 („ „) Add after the fullstop the following :

The husband's conjugal right of punishment such as blows with a chord or rod, is often referred to in the Smṛti literature (Manu, 8, 299f, Śaṅkha, 4. 16 etc.) See Jolly, Hindu Law and Customs, p. 145, see also Kauṭilya, III. 3.

„ 493 „ 5 'one' after 'time'

„ „ 7 (from the bottom) Read 'abhinayasya'.

„ 502 „ 21 Read 'great' for 'greet'.

„ 508 „ 11 „ '111-112' for '110-111'.

„ 15 „ 112-113 for 111-112,

„ 521 „ 19 Put 'of' before 'Time'.